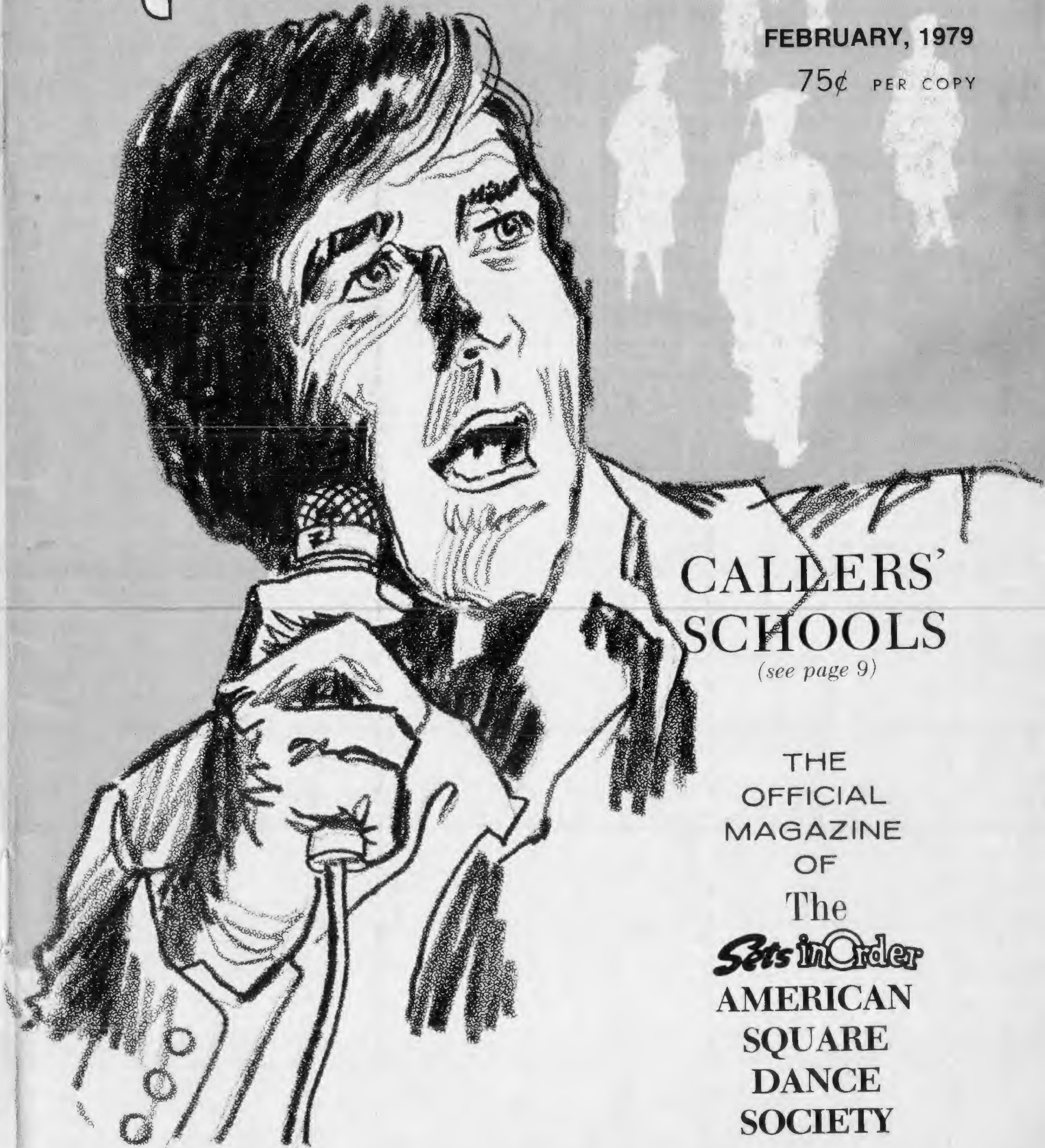


SQUARE DANCING

FEBRUARY, 1979

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CALLERS' SCHOOLS

(see page 9)

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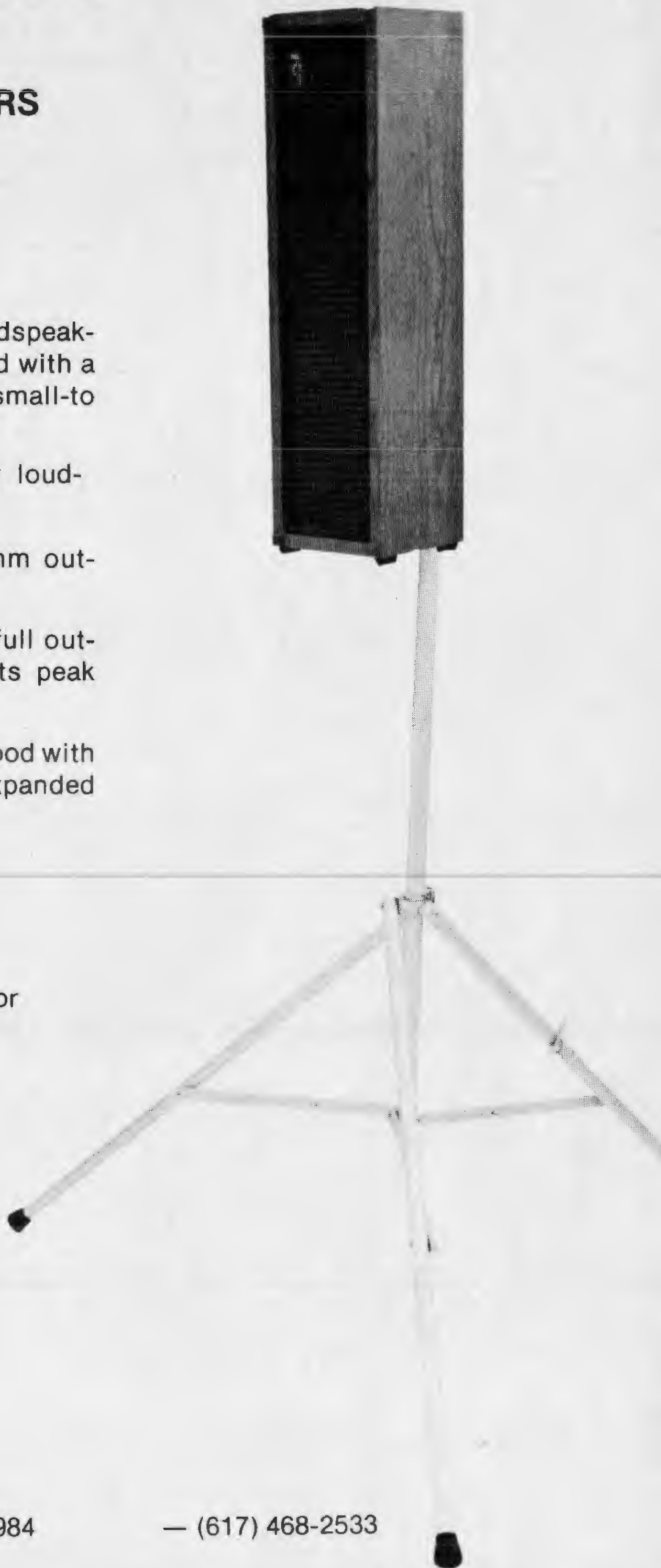
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We really like your magazine; several of us in the club get it. Keep up the excellent publication.

Margaret Fraser
Pictou, Nova Scotia

Dear Editor:

Ruth and I were recipients of a SIOASDS Scholarship in 1971 to Frank Lane's Caller's College. We feel that it was a very enriching experience that helped us then and made us better callers from then on. Without the scholarship, we wouldn't have gone. Since then we have taught about 15 square dance classes and eight round dance classes. We founded a new club, and from it, two of our successful students became successful callers. They established three clubs. Since we were students, four clubs have been established

that are presenting modern western square dancing to a lot of people who would otherwise have been dancing something else. Your
(Please turn to page 55)



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RED HOT



Reminders: The first SQUARE DANCING magazine photo contest ends April 1st. (See January issue, page 30.) All good, typical square dance action, black and white photos must be in our hands by that date. Winners will be notified by mail. . . . 1979 Scholarship letters of application must be in our hands no later than February 15th. Recipients of SIOASDS Scholarships will be notified later this spring and announcements will be made here in the magazine.

Mark these dates on your calendar:

CALLERLAB Convention (invitational), Los Angeles, California, April 9-11.

LEGACY Biennial Meeting (invitational), Louisville, Kentucky, May 10-13.

28th Annual National Square Dance Convention, MECCA Convention Center, Milwaukee, Wisconsin, June 28-30.

Square Dance Week — 1979, September 17-23.

Sad news to report. Buster Estes, Sedona, Arizona, a long-time square dance enthusiast and one-time cow puncher in the good old days, passed away December 27th. Abby and Buster have long been familiar figures in the square dance scene and their home in Arizona has always been open to visitors from across North America. Buster will be missed by many former Asilomarite's and by all who knew him. Our sincere condolences to Abby.

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March	4	Western Mo. Callers Assn., Kansas City, Mo.
March	25-30	Kings Island Inn, Mason, Ohio
April	22-27	Anthony Island Motel, Hot Springs, Arkansas
June	18-23	Recreation Room, Dodge Bowling Lanes, Belvidere, Illinois
July	7-12	The Sand Dollar Motel, Jekyll Island, Georgia
July	23-28	Anthony Island Motel, Hot Springs, Arkansas
Aug. 29-Sept.	2	Bear Lake Square Dance Kamp, Garden City, Utah
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AS I SEE IT

bob osgood

February, 1979

TO THE TRUE PROFESSIONAL the time of learning never ceases. The M.D. who spends more than eight years in college returns each year to professional meetings to update his knowledge. The same goes for the lawyer, the engineer and the architect. A continual program of learning is all-important if an individual is to provide his clients, customers or patients with the best of care or service.

This holds true with the modern square dance caller/teacher. No matter how professional an individual may become, there is still more to learn. This month we put the spotlight on callers' colleges and caller training and salute those men and women who provide this continued training (see page 9).

Our Single S.D. Ladies

WE RECEIVED a concerned letter the other day from some dancers in the east who are studying the situation of the single women in square dancing, and they're wondering what to do in the way of setting policy. Is it possible to suggest that all clubs in any given area extend an open invitation to single women with or without their own partners to become members? Obviously those without partners could expect to dance with the husbands and partners of other members. Or should single women be encouraged, some of them, to don men's clothing and take the men's part in the dances?

This is the practice in some areas. Many of these single ladies have been involved for a number of years in square dancing with husband-partners. Having lost their spouse, they understandably would like to continue to be a part of square dancing. In at least one retirement community, single women who

wish to square dance agree as they sign up that one out of each two will take the part of the man. Those regular squares where there are "men" men, are separated from those where women are taking the men's part. In the limited context of this, the experiment is working and has worked reasonably well.

A recent report coming from the San Francisco area indicates that in a beginner group of twenty squares, there are as many as 25 single women. This class situation presents an interesting aspect. Because men partners are provided for single ladies, the classes have proved to be exceptionally popular. Once the class has been completed, however, the clubs in the area make no provision for the singles and, as a result, many of the single women are repeating the classes, not once but several years in a row, this being their only means of being involved in square dancing.

If this is a concern in some areas, it may one day be a problem in others. Is there a pat solution? In some areas "family dancing," involving the youngsters as well as their parents, has been solved by labeling clubs as *family groups* for those where the youngsters are welcome. Perhaps a similar labeling will one day be recognized for clubs and groups where single women (some of them taking the men's part) will be the standard operating procedure. Any suggestions?

There'll Be Some Changes Made

THE SUBJECT OF STANDARDIZATION and styling is a never ending source of interest. Dancers as well as callers continue to express their views on what is and what is not comfortable. Several letters from ladies, received since we started the recent Smooth Dancing series, indicated their disdain for men who, in a skaters promenade or courtesy turn, tend to get "fresh" or get "rough" by "grabbing a hunk

of the skin on my back as they wheel me around — you wouldn't believe the bruises." We realize that by publishing suggestions for smoothing out the dancing, many pet peeves will come to the surface.

From the men come indications that they would like to see the ladies all turn the same way when being picked up for a promenade. "It doesn't matter so much which way they turn," said one dancer, "as long as they all turn the same way so that we can anticipate what they are going to do." The reference was to whether the ladies turn *out* and away from the center of the square when being picked up for a promenade or whether the turn should be a simple left face turn-in maneuver.

One idea we received recently came from Glen Nickerson in Kent, Washington. He suggested "that the system of having the men's palms up and the ladies' palms down when joining hands has been outdated by Arky dancing where, so many times, two ladies will join hands or two men will take hands to form a line, circle or a wave." In such cases, whose hands are up and whose are down? As a change, which he admits may take some time to become effective, Glen suggests the possibility of "right hand palm up, left hand palm down."

It's worth thinking about. Our only observation is that it is one thing to ask an average dancer to have palms *up* or palms *down*. It is quite another to assume that you are going to have success in impressing on the dancer which is the right hand and which is the left. (Let's see now, I think I've got it. This is my right hand and this is my left. Now, which is the one that is palm up?)

Home Club vs. Traveling Caller

HOW MANY TIMES have we said that the tough job belongs to the *club caller*? This is the person who stays home and 50 times a year creates a program that holds the interest of the dancers who join him religiously week after week. Truly this is a challenging responsibility. His material must be fresh, while at the same time providing his followers with enough of their old favorites to keep them happy.

On the other hand, it might be said that the traveling caller who develops one "perfect"

program and then calls it every night week after week in a different city each night has a cinch. To be sure, he must adjust the program if the ability or desires of the crowd warrant it, but nevertheless, each night he calls his set program is the same and should improve as he goes along.

Of course, this isn't true for every traveling caller. Some who are on tour will move into an area and call several nights in a row, sometimes in the same hall. On these occasions, he must, of necessity, be able to come up with a different program. For the most part, however, it holds that a traveling caller can stick pretty much to a set program. Once in a while it backfires.

On our recent visit to England, a number of dancers and callers told us that things are a bit different in the country. The novelty of having an outstanding visiting statewide caller come their way is a *big event*. Dancers will not be content with just dancing to the guest caller at their home club on Tuesday night but they are liable to show up at the next town on Wednesday night and then again be a part of the crowd 75 miles further on, come Thursday evening.

One dancer said, "Each night the caller called the identical program. But the third night we usually knew exactly what he was going to call next, not just the singing calls but the order of the basics in his patter calls. Usually it doesn't matter too much because we enjoy dancing to such fine callers. However, we imagine that callers are sometimes shocked when they recognize that two or three quarters of us have been following them during a great portion of their tour." This is just something for the aspiring touring caller to think about before leaving home and taking to the glamour trail.

Travel Notes

THE ERA OF GIANT TRAVEL PLANS has indeed reached out to square dancing. Continental Squares, which transported more than 800 dancers to Hawaii a year ago, moved approximately the same number to Acapulco this past fall. World Group Travel, Downers Grove, Illinois, plans an economy square dance package to Switzerland involving several hundred dancers later this year. You'll be interested in an update report on ASDW tours (starting on page 30). Learn what's in store for 1979.

Callers' Schools

Pro & Con

What do callers feel are the advantages-disadvantages of attending a callers' college? Here are some current views

By Bryna Fields, Staff Writer

WHAT IS THE "little extra" touch that distinguishes a *good* caller from a *great* caller? Is it something that can be seen, or heard, or felt by the dancers on the floor? Here is a man whose only intention is giving the dancers what they came for. Just how did this man (or woman) attain the knowledge and/or talent to stand in front of so many people and call a successful square dance? Obviously, many have that "inbred" personality that is a prerequisite of performing. But maybe they need just the dash of polish and professionalism that a caller's school can give them. Also, it might provide that added boost of confidence that lets the caller stand up and perform with such apparent ease.

Some of these men attended callers' school and some did not. How does a caller feel about "technical training" in a profession that may differ only slightly throughout the country?

Positive Response

In interviewing a number of callers via a questionnaire, several facets of schools were brought out. One interesting fact was that all callers interviewed felt the same way toward one particular question: "Do you recommend caller's school to potential callers?" All of the responses were "yes." Even the callers who had not attended school felt that the tools and knowledge received at a caller's school were invaluable toward reaching the plateau of "professional." Most agreed that it also took a lot of hard work.

Said Johnnie Scott, of Highland, California:

Our thanks to the many callers and those who sponsor Callers' Schools who responded to our quest and sent us information. While we were not able to use all of it at this time, we plan additional articles on the subject of Callers' Schools in the future. — Editor.

"A few years ago, if you could memorize a few short poems, you could call a dance. Today the techniques and mechanics of the dance are so complicated it would take too long to teach yourself. I don't feel that it is fair to the dancers for a caller to practice on them at a dance.

"I have heard it said that the best way to learn to call is to teach a beginner's class. I think this is wrong. An inexperienced teacher can turn dancers away from the activity and we can't afford to discourage anyone. A good caller's school will prepare a new caller to teach as well as call a dance."

Paul Hartman, from Wheaton, Maryland had this to say: "I've been calling 33 years, and learned by memorizing the very limited repertoire that a few callers had in those days. As time went on, I learned the new calling developments and modern movements as they came into the picture. Today, calling is so complicated a new caller should seek all the help he or she can get."

These are quotes from just two of many hundreds of callers who have never attended caller's schools. What about those callers who have attended school?

Professional Guidance

Baty Hall, from Elkton, Maryland says: "A caller needs the *professional guidance* that can only be gained at a caller's school when he first begins calling." Baty has been calling 20 years. He learned to call in Hawaii.

Roger Brodeur, Las Vegas, Nevada: "Every caller needs the education extended through caller's clinics and colleges."

Although Lem Smith, of Victoria, Texas, has never been to a caller's school, he has attended several 3-day clinics. Lem says, "A caller should get a good professional background on choreography, timing, voice con-

trol, sound, etc. He cannot get these things on his own without years of trial and error.

Of the men interviewed, all except one felt that, though the education was extremely valuable, it was not *in-depth* enough to learn everything needed to become a professional caller. There are some possible solutions to this problem. Callers' schools could be started in junior and senior colleges, using a year minimum as a basic course of study. This would allow enough time to thoroughly cover

each topic. Now the schools are held on weekends, or possibly, a week seminar during the summer months, not really allowing time for *in-depth* study.

But regardless of the time it takes, it seems to be the consensus of all callers interviewed that callers' schools are *a must!* School may bring out that "little touch" of professionalism that will distinguish a good caller from a great caller. And continued improvement in calling is the name of the game!

Callers' Schools — 1947

Looking Back

How has caller education changed in thirty years?

CALLERS' SCHOOLS AS WE KNOW THEM today are a fairly recent innovation. The great technical know how that has developed in the field of calling has put qualified caller/coaches in a position of advancing the new caller much more rapidly than the caller of two decades or more ago. The science of sight calling, of equivalents, and of the technical knowledge of dance choreography was virtually unheard of in those early classes. The truth of the matter is that in setting the foundations of future calling, the early teachers put the stress on subjects equally important but less technically demanding perhaps than those facing the contemporary caller. The nearest many of these early leaders came to this type of coverage was to underscore the importance of dancing that was comfortable, to shelve those movements

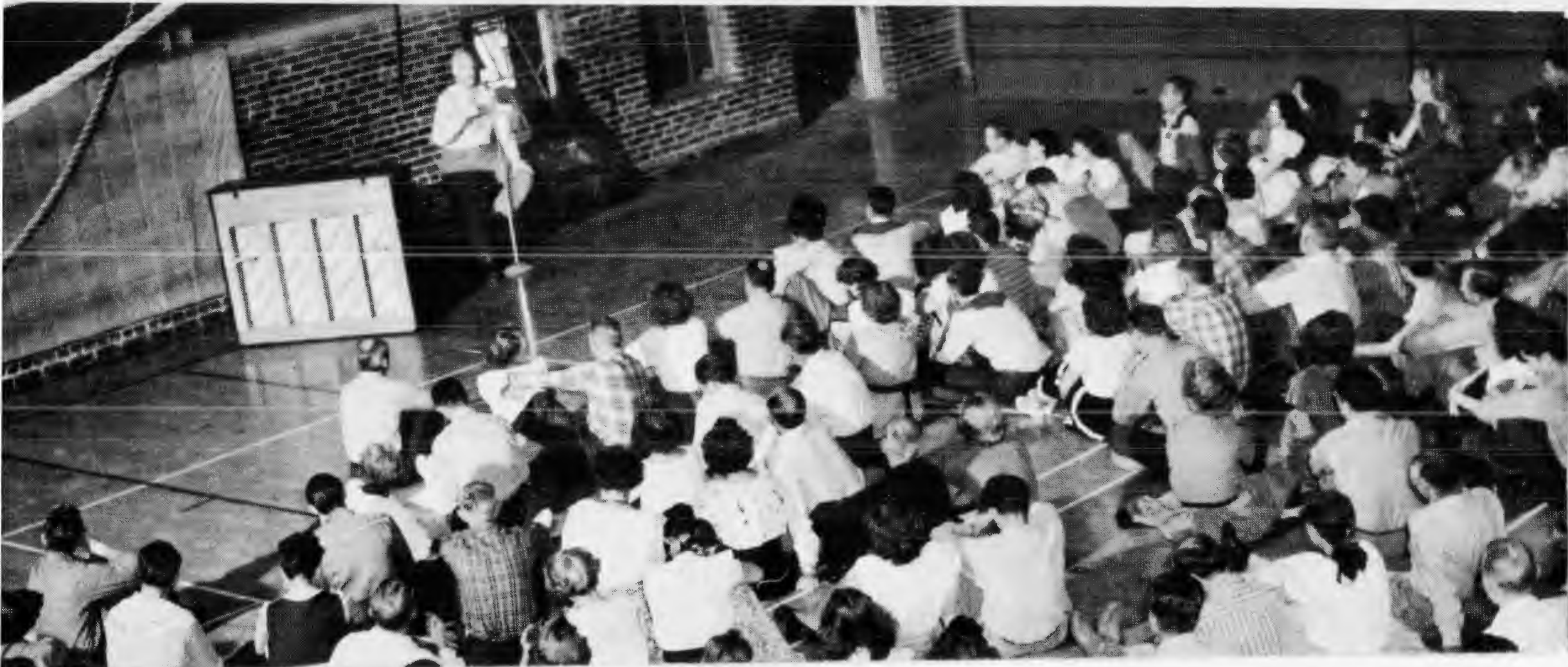
which were awkward for the dancer, to stress the importance of dances that weren't too long, too fast or too boring.

Emphasis on Attitude

Instead, great stress was placed on the importance of an individual caller's attitude, his willingness to forget the dollar and think in terms of the part he could play in bringing the joy of square dancing and all that word entails to the public. Some callers today may never have become aware of "why we dance" and have entered into the calling game for many of the wrong reasons. Personal ego has always been one of the driving forces. "That looks like an easy way to earn a living," a young dancer may say watching a veteran traveling caller roll out an evening's program. "My singing voice is just as good as his and learning a few

Early callers' classes (in the 1940s) such as this one presided over by Dr. Lloyd Shaw, would put much emphasis on philosophy and smooth dancing.

Photo by Joe Fadler



calls should not be any big deal." What is so often overlooked is the fact that it may have taken this traveling caller more than twenty years to reach the point where he could call a two-and-a-half hour dance with such apparent ease, directing, humoring, teaching and entertaining the dancers as he went along. Much of the finesse and the fine points which constitutes a caller's foundation were the major ingredient in callers' classes of 20 years ago.

Back to the Beginnings

One of the first, if not the first, callers' school was held in the late 40's by Dr. Lloyd Shaw in the cafeteria and eventually in the gymnasium of the Cheyenne Mountain School in Colorado Springs. Many applied to attend, but because of space only a percentage could be accepted. Here the callers and aspiring callers came thirsting for more knowledge of how to do a better job as a caller. They were looking for new dances to call, new rounds to teach and new material, for at that time there were no callers' notes, few if any publications and the caller's little brown notebook was almost his sole source of dance information. What he received at Shaw's school included material, to be sure, but much, much more. Let's take a look at an average class day.

It all started at 9:00 a.m. with an assembly in the auditorium. Seated on a high stool in front of the stage, Shaw would lecture, not on how to do a new movement, not on timing, not on how to form classes, nor on how to learn more calls, but on human nature. His talks would be about people, about their need to dance. He talked a great deal about *dance* and this was one of the enlightening and intriguing ingredients that made these summer classes so important.

If anyone could deflate an ego, it was Shaw. If anyone could make a caller feel that it was not he, the caller, who was being applauded at the end of a tip, but rather it was the dancers saying thank you to each other, it was Shaw. Shaw underlined the fact that the two important ingredients in square dancing were the dance and the dancer and that the caller was merely the intermediary who brought the two together. Never de-emphasizing the important role played by the caller, "Pappy" Shaw would emphasize over and over again the tremendous opportunity a caller had of bringing this joyous activity to the world. "People needed to join hands with their neighbors," he would say. They needed to *learn* to be friendly and that was a task perfectly suited for

square dancing.

The periods immediately following these one hour morning lectures involved actual dancing and calling. All those who attended would spend the next hour in *dancing*, not just moving to commands but *moving to music*. There would be drills on how to walk and stress laid on the importance of good posture. There would be little separation between the rounds and the squares, for all those who attended would become teachers and cuers of

EDITOR'S NOTE

Two articles, this one on caller's schools and the one on posture as a part of smooth dancing that starts on page 15, put the spotlight on Dr. Lloyd Shaw, a name that may be new to some of you who have only recently entered the world of square dancing. To us, the term Square Dancing and Lloyd Shaw are synonymous. It would be difficult to imagine the one without the other. It might be said that square dancing discovered Shaw early in this gentleman's life but it was in the mid-1930s that Shaw began bringing square dancing to the people of America. As school master, principal, and school superintendent of the small, one-building Cheyenne Mountain School, grades kindergarten through 12, in Colorado Springs, "Pappy" as his students called him, created the Cheyenne Mountain Dancers, a team of high school youngsters who danced the Cowboy dances of America in cities throughout North America. It was these performances just before WW II and for several years after that focused attention on the great American Square Dance.

It was "Pappy's" goal to present square dancing through clinics and callers' schools in such a manner that it would continue on as a valued part of our country's heritage. Continue it has, and Shaw, who passed away twenty years ago, has left us a wonderful legacy. As one who watched, spellbound at the performances of the Cheyenne Mountain Dancers and who spent many unforgettable hours as a member of some of Shaw's early callers' classes, it is only natural that we, from time to time, will try to share some of our experiences and recollections with you here in these pages — *Bob Osgood*.



Today's Callers' Colleges make use of many teaching aids, such as audio and video tape recorders. This student group from the Minnesota Callers' Clinic is checking caller evaluation.

rounds as well as callers and prompters of squares and quadrilles.

A good portion of the balance of the daytime sessions was devoted to calling for criticism. To many this was a once-in-a-lifetime opportunity for those who attended the classes already knew how to dance and the caller would have his crack at calling before a floor of dancers larger than any he had ever previously experienced. Here was an opportunity to be graded, not only on how well the call sounded but on the caller's personality and attitude as it came across to the dancers. "You sound like an angry Marine sergeant," Shaw would admonish an overbearing caller. Or, "You may know what you're calling but none of us can understand a word you're saying!"

Everyone Benefited

Those who called also danced while others called and benefited from the critiques made of their fellow student/callers. Some of the errors in diction and projection were pointed out so that all who attended could learn by listening to others. The grading points were well identified ahead of time and Lloyd Shaw had what he called the tripod of calling which included at its base clarity, rhythm and command.

Each time a caller called he would be given something to think about relative to his weaknesses that needed to be overcome. Those who attended soon recognized that there were no callers who did not have some room for improvement. Perhaps those with the greatest need were those who had previously displayed a superficially negative atti-

tude. "Why should I attend a callers' school? I'm already calling seven nights a week and twice on Sunday." It was those callers who often found that they had the most to learn if they were to contribute to the growth and future stability of square dancing.

Evenings during those week-long sessions at Cheyenne Mountain School were devoted either to party dances or to more calling for evaluation and, of course, for the young struggling caller the opportunity to share in this atmosphere of learning and to become friends with so many other callers was an education in itself. Underlying the total experience was the depth of the man who taught his students *more* than just calling. Many of those who attended these early sessions went on to become leaders in the field and many are still actively leading and conducting their own caller training programs today.

☆☆☆

Today the callers' school concept has spread across North America and into many countries overseas. A callers' college can be a simple weekend clinic, but for the most part it is a week-long experience most commonly situated among pleasant surroundings such as the Rocky Mountain backdrop for Frank Lane's Estes Park school, the Monadnock region for Earl Johnston and Al Brundage, and the white Pacific sand and sea panorama, site for the yearly West Coast Callers' School sponsored by SIOASDS and coached by Lee Helsel.

Classes in most of these schools adhere to the CALLERLAB callers' school curriculum

(see The Callers' School Curriculum, SQUARE DANCING magazine, February, 1977) and feature caller-coaches accredited by CALLERLAB.

Included on most of the daily schedules are periods devoted to the many phases of contemporary calling. Time is provided for practice calling for evaluation and frequently the week's activities include a large dance where

aspiring callers may "try out their wings" on real, live dancers.

Although attendance at a callers' school will not automatically and magically guarantee that you will rise to the status of a top caller, it can influence you to head in the correct direction and it can help you in your quest to be the best possible caller within the area of your own ability.

1979 Directory of Callers' Colleges

Here are the Callers' Colleges for the coming year. Detailed information can be obtained by writing directly to the schools. Other listings will appear in future issues.

Callers' College co-sponsored by the Square Dance Resort at Andy's Trout Farms and American Square Dance Magazine, Dillard, Ga. Aug. 12-18., Staff: Stan Burdick, John Kaltenthaler, Kip Garvey and Jerry Cope. Write Andy's Trout Farms, Dillard, Ga. 30537.

Super School III, Elmhurst, Illinois. June 25-27. Staff: Lee Kopman, Dave Taylor and Bill Peters. Write Taylormade Holidays, 1112 Royal St., Naperville, Il. 60504.

Dick Leger Callers' Schools on Timing. Rutland, Vt. July 1-7. Contact Erwin West, 171 St. John St., Rutland, Vt. 05701. Booneville, N.Y. July 29-Aug. 4. Contact Charley Smith, 15 Servis Place, Utica, N.Y. 13502. Both limited to 15 callers.

Asilomar West Coast Callers' School, Pacific Grove, Ca. July 22-27. Sponsored by The Sets in Order American Square Dance Society. Lee Helsel. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles, Ca. 90048.

Minnesota Callers' Clinic, Maple Plain, Mn. Aug. 2-5. Step Value Timing and Sight Calling. Staff: Warren Berquam and George Gargano. Write Rt. 1, Box 187, Maple Plain, Mn. 55359.

Callers' School, LaRose, Il. July 9-13. For beginners and experienced callers. Staff: Stan Burdick and Harold Bausch. Write Paul and Ruth Helmig, 126 Laurel Lane, E. Peoria, Il. 61611.

International Callers' College, Rainbow Lake Lodge, Brevard, N.C. Aug. 26-31. Staff: Dick and Ardy Jones and Johnny and Charlotte Davis. Write Charlotte Davis, 212 McAlpin Avenue, Erlanger, Ky. 41018.

Bill Peters' Callers' School, Las Vegas, Nev. Aug. 12-17. Staff: Bill Peters and Bill Davis. Write Bill Peters, 5046 Amondo Dr., San Jose, Ca. 95129.

Frank Lane's Dance Ranch Callers' School, Estes Park, Co. Write Frank Lane, P.O. Box 1382, Estes Park, Co. 80517.

Cal Golden's Callers' Schools and Seminars, Several locations. See advertisement page 6 for dates and locations or write direct to Sharon Golden, P.O. Box 2280, Hot Springs, Ark. 71901.

House of Roth Callers' School, Nova Scotia, Canada. July 6-14. Write House of Roth, R.R. #2, Annapolis Royal, Annapolis County, Nova Scotia, Canada.

Brundage/Johnston Callers' School. Write Earl Johnston, P.O. Box 2223, Vernon, Ct. 06066.

Bill Peters/Jim Mayo Callers' College, El Paso, Tx. Oct. 8-12. Write Bill Peters, 5046 Amondo Drive, San Jose, Ca. 95129.

Don't Get Caught In a Speed Trap

By Jack Lasry, Hollywood, Florida

Chairman CALLERLAB – The International Association of Square Dance Callers

AS WE TRAVEL TO AND FROM OUR SQUARE DANCES, many of us are keenly aware of the conditions of the road and must be aware of the potential speed traps. Now this article is not designed to preach to you about how you drive except to say that we wish you to be careful since we hate to lose dancers. However, I ask you to consider the similarities of the conditions of the road for automobiles and the square dance activity.

When we look at square dancing, we see that many of us got our learner's permit when we first attended beginner's classes. We received our driver's permit when we "graduated" from class. We traveled down the square dance highway by visiting other clubs, and we had many opportunities to get the small parking violations etc. when we would goof a call or two. We made new friends and several of them had been "driving" longer than we had and they were showing us the thrills of some of the more scenic drives and perhaps even high speed driving. We accepted the bait and we began our own brand of experimentation.

We began driving faster and faster by learning more and more calls from more and more lists. We could handle anything that our local "official" could toss at us. We had "mastered" the Mainstream Lists, the Quarterly Selections, and the Plus Lists. True, we had occasional warning signs, perhaps even a flat tire or a blowout, but we were undaunted. We still wanted to go faster and achieve more thrills. Along came a "Super Highway" called Advanced and beyond that the very limited access road called Challenge.

Many of you (dancers and callers) are really caught up in this speed trap. We sometimes think that because the road is there, we must drive on it. Might it not be better if we, as individuals, learned to handle the various road conditions along the way? Can we not enjoy the scenic routes in our own neighborhoods? Can we not enjoy the beauty of the secondary road and perhaps even the first four lane highway? Do we all have to travel on the divided highway? Must we all pass everyone on the road?

We talk about the scenic highways and byways and yet in square dancing the scenic portions have to be the people and the friendships established. Just as the forests, the flowers and the shrubs are the scenic roadside attractions and the waterfalls add serenity, so do the friendships and people in square dancing accomplish the same things for us in our pursuit of this leisure time activity. We should take the time to enhance these friendships. We should take the time to smell the roses. We should make the effort to be especially friendly to the strangers who attend our club dances. We should enjoy the scenic route for what it has to offer.

Let us all take stock of ourselves and review where we are and where we would like to go. Let us not get caught up in the "speed trap" of square dancing.

SMOOTH DANCING

Good posture – an essential prerequisite for smooth dancing

KNOWING THE BASICS is just the beginning. Being able to dance them in a confident and poised manner is necessary if one is to become a smooth dancer.

One of the big changes in square dancing has come about only in recent years. Today with so many movements to learn, the greatest percentage of class and workshop time available is being devoted to learning new maneuvers.

This is understandable, for if a person is to conquer Plus One he must first spend considerable time in learning the movements contained in the Basic, Extended Basics, Mainstream and Quarterly Selection plateaus. A dancer often becomes impatient to reach that point where his friends may be waiting for him and, as a result, many of the fine points of how to dance smoothly and effortlessly have been sidetracked.

Occasionally a caller will explain, "We'll come back to this and polish it up later, but we must move on now to keep on schedule." Smoothing out our dancing comes only by learning to do it correctly in the first place and then practicing what we have learned. A number of years ago, before we had almost 100 movements in Mainstream category, a great sense of satisfaction was realized due to the fact that as dancers we could be taught a few basics and then for a period of time be able just to dance these few, gaining confidence in those basics we had learned simply by repetitious participation.

In the effort to learn more and more movements, a misunderstanding of some simple basic when it was first introduced may have had its effect on us with each additional basic containing the same ingredients.

Perhaps one of the important essentials of good dancing that has been sidelined for many dancers is that of good posture. Dancing tall

Try this posture drill. Push head back against pressure.



and moving smoothly are essential to an individual's personal satisfaction in his dancing.

Lloyd Shaw, in his early classes at Colorado Springs and in his tours with the Cheyenne Mountain Dancers crisscrossed North America, bringing the great American dance to our back doors. In his workshops and clinics Shaw would put great emphasis on posture. He summed up his feelings in the final chapter of "The Round Dance Book" which he wrote in 1949. Read it if you get an opportunity. This single chapter is available from the Lloyd Shaw Foundation as a booklet entitled: "Dining Room Upstairs, Sitting Room Downstairs." Here are some excerpts:

"Like personality, style is something that is individually your own. A book can't give it to you. But perhaps we can suggest some directions, some hidden corners, in which you can hunt and find it within yourselves.

Stand Tall

"Just try the magic of these words, 'stand tall.' You not only add an inch to your stature, you immediately take on a regal bearing. As you try to touch the ceiling with the top of your head, your whole body loses its sag and takes on a lift and a lightness that is the basis of style.

"If you are sitting in a chair while reading this page, 'sit tall!' Try it, right now. Sit as tall as you can and see how it not only lifts your body but lifts an indescribable something within your spirit as well.

"Those of us who work with youth are often astonished at how many skinny adolescents

Practice these two drills to improve your bearing

Bring your shoulders up to your ears



Pull shoulders back as far as you can



Drop shoulders as low as possible



are embarrassed by their height, and they bend and deliberately stoop and shuffle in order not to look taller than their fellows. They become pitiful human button hooks. Then, when we finally convince one of them to 'stand tall,' how he comes into his inheritance. How beautiful it is. If you are too tall, there is only one thing you can do about it and that is to be proud of it and to stand as tall as you can. Then you will look like a prince rather than an apology. And you will dance like a prince as well. 'Stand tall!'

Head Erect

"Often, when you ask someone to hold his head erect, he tucks in his chin most artificially and looks worse than he did before. Or he throws his chin up in the air like a chicken that has just had a drink. It is hard for him to know what to do with his chin when he holds his head erect.

"Have someone hold the palm of his hand against the back of your head and then push back against it, straight back. Neither lower nor raise your chin, but push straight back till you feel the two triangles of muscle at the base of the column of your neck working hard. Then relax and let your head move straight forward. Now move it back again until you can feel those muscles work. Do it as a daily exercise until those muscles learn to do the same work as the checkrein of a horse.

Shoulders Erect

"Try this exercise! (1) Hunch your shoulders up to your ears. (2) Pull them back as far as you can. (3) Let them drop straight back as low as they will fall. (4) Hook them together at the very bottom of the shoulder blades and pull them down tight. (5) Relax the top of the shoulders and let them fall forward to a normal

position, but still keep them buttoned together at the bottom of the back of the shoulder blades.

"With your shoulders completely bare, try it in front of a mirror. 1, 2, and 3 are purely preliminary to loosen things up. 4 and 5 are the essence of it all. You must feel a tension, almost a pain, in the middle of your back right between the bottoms of the two great shoulder blades. When you feel that almost painful tension definitely localized there, let your shoulders themselves fall forward to a natural position. Now with your head erect, you will be surprised at how natural and erect and positively handsome you look.

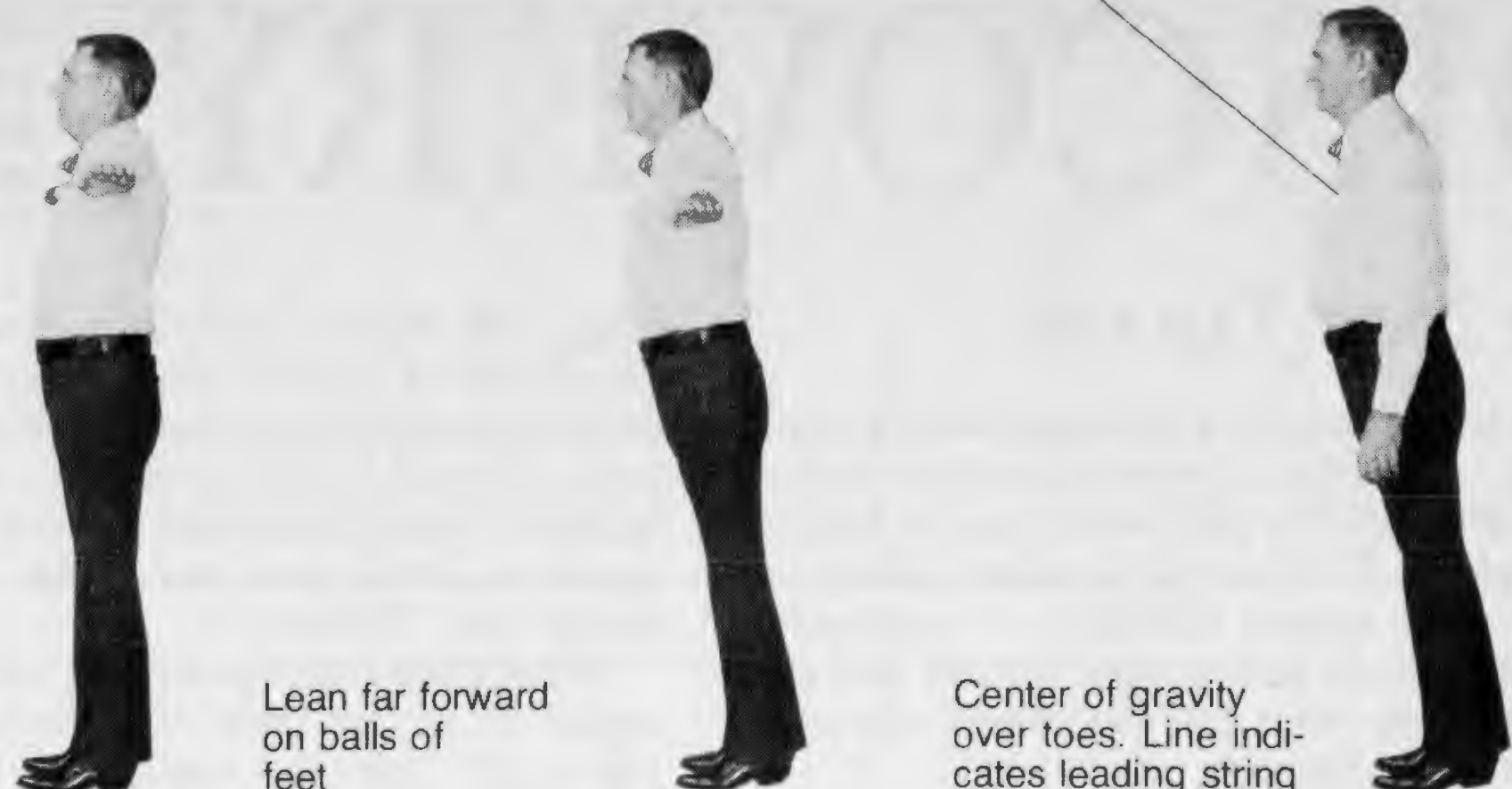
Body Erect

"The whole body must stand erect as well. After the head and shoulders the chief offenders are 'stomach' and 'seat.' Neither must bulge out.

"Stand erect and as you let your breath out, pull your rectus abdominus muscle as tight as you can. It is the muscle that runs straight up and down the front of your 'stomach.' Hold it tight while you take two or three full breaths. Now, as you let your breath out again, pull it even tighter. You will be surprised at how much more slack you can take up. Now hold it and while so holding, take several full breaths in and out. Now as you let your breath out a third time pull that rectus abdominus even tighter. It is surprising what it does for you and how good it feels.

"And how that old derriere can stick out behind! Here the two gluteal muscles of the buttock are waiting to be educated.

"Pinch and tuck under is the best key phrase I have ever heard. Just pinch the two halves of the seat together and try to tuck



Stand tall and
spread arms
out wide

Lean far forward
on balls of
feet

Center of gravity
over toes. Line indi-
cates leading string

them in completely under you. It does wonders for you and for the alignment of your hips and your back. Pinch and tuck under, again and again, every day and many times a day. And when you are on the dance floor, remember always to 'pinch and tuck under.'

"A magic phrase of this kind often helps incredibly. It puts you in focus. The mere thought can be instantly followed by the correct posture.

"Someone has cleverly combined these last two exercises in a single statement that is a dandy. 'Put your dining room upstairs and your sitting room downstairs!'

"Just try it the next time you are on the dance floor. With a whimsical inward smile but a full determination say, 'Dining room upstairs, sitting room downstairs!' The bulge will hurry up out of sight and with an instinctive pinch you'll tuck that old sitting room in under, and you'll feel like a million dollars. And you'll look like a million dollars as well.

In Motion

"When you have mastered your body position, you must put it in motion if you want to dance. It isn't an exercise before your mirror, that you lay aside like a wrap when you step onto the dance floor. You must carry this erectness and lightness onto the floor with you.

"Your first principle of motion is to have your weight well forward. Perhaps the best way to understand it is to try an exercise. Stand with your heels together and your toes parallel, and stand as erect and tall as you can. Spread your arms out wide as though you were nailed to an imaginary cross.

"Now without moving your feet let your body sway forward, hips forward, chest for-

ward — the whole straight body as far forward as you can, without falling over. Now let your body sway back on your heels.

"Now sway forward again, hips and body all forward, not just a forward bend. Hold it and look it over. Take account of everything. That is where your weight should be when you dance. Your center of gravity should be well over your toes.

"Now imagine a rubber band attached to your breastbone and well ahead of you on the ceiling, pulling you forward and up. That leading string attached right in the center of your breastbone should pull you forward when you dance. Get the forward feeling and the feeling of being pulled forward and up by your breastbone, you will have the very essence of correct forward motion on the dance floor; and this will keep your weight well forward where it should be.

"When you lean forward from the waist in the cuddling cheek to cheek familiarity of the modern dance hall, the man has nothing to take hold of. He wants pressure back against his hand. He wants to feel the pull of the centrifugal force of you against that hand as he swings and turns, and if you are forever melting in his arms and running all over him, he simply can't do these fine old dances (as they should be done) with you."

☆☆☆

As you can tell, there are many aspects to this Smooth Dancing awareness program. We speak in generalities, for the emphasis is on body mechanics and a person who is able to move smoothly in a swing thru, for example, can master all ocean wave and Alamo style turning figures. *More on a different tangent next month.*

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

Dear New Dancer:

Sometimes there's a tendency when you're learning new skills to become anxious to move ahead faster and to put what you've learned into practice. This is true in many things and it's true with square dancing — especially if friends who have encouraged you to take class are telling you what fun lies ahead when you can start club dancing.

There's no doubt about it. There are great times in store for you but, like the mountain climber who wants to conquer Everest before he has scaled some of the lesser peaks, don't attempt to run before you have learned to walk. No need to be impatient about rushing through class. This could be your happiest period in square dancing. Discovering something new is a great experience and that's what class is all about. Everything you are learning has a bearing on your future dancing. You are learning the basics — that's important. But more important is the fact that you are *learning to learn*. You are learning to follow command instructions, to not "rush" the caller, to move to the music, to be friendly and *to listen*.

There's no telling how long your class will go. Much depends upon how much material your caller wishes to teach you before he terminates your class series. If the clubs in your area predominate in three to five-year dancers and if most of them do the Mainstream Basics, that means that you not only need to be taught almost 100 movements, you need to have them down pat sometimes from different and strange starting formations. Realize that the process for any basic takes several class sessions to teach, review and drill each basic and you can understand why your caller isn't interested in rushing you through this important period. Of course if you were also to be taught the CALLERLAB Quarterly Selections then even more time is needed before your class days have ended.

What Lies Ahead?

No two areas are exactly alike. You may live in a community where there is a sparse square dance population and only one or two clubs. Your future dancing surroundings are easy to determine. If, on the other hand, you live in a

large city where there are dozens, perhaps hundreds of square dance clubs and open dances available, you may have a choice of the type or level of club you join. All of this will become more apparent to you as our class nears its finish and our caller starts to talk about your "future."

Workshops are something you will become aware of as the time approaches for you to move out "into the world." It is here in the workshops that the experienced dancers learn more of the movements that have arrived on the scene since they finished class. Frequently clubs will include a "workshop tip" or two during their regular club dances and this may be all that is necessary to keep the members current.

In the coming months we'll cover more of what lies ahead. We'll explain the different types of clubs, the festivals, the conventions, and the vacation institutes that are loaded with hours of dancing adventure. All of this is



in the future — but first, do take the time to enjoy your class days for *learning* to square dance is a big part of the fun.

HOW WE DANCE

Chances are, if you started beginners' class late last September and if your caller presents the basics to you in the SIOASDS suggested order of teaching (as in the Illustrated Basic Movements of Square Dancing Handbooks), you are now well into the Extended Basics plateau, covering such movements as trade by, zoom, couples trade, wheel and deal and double pass thru.

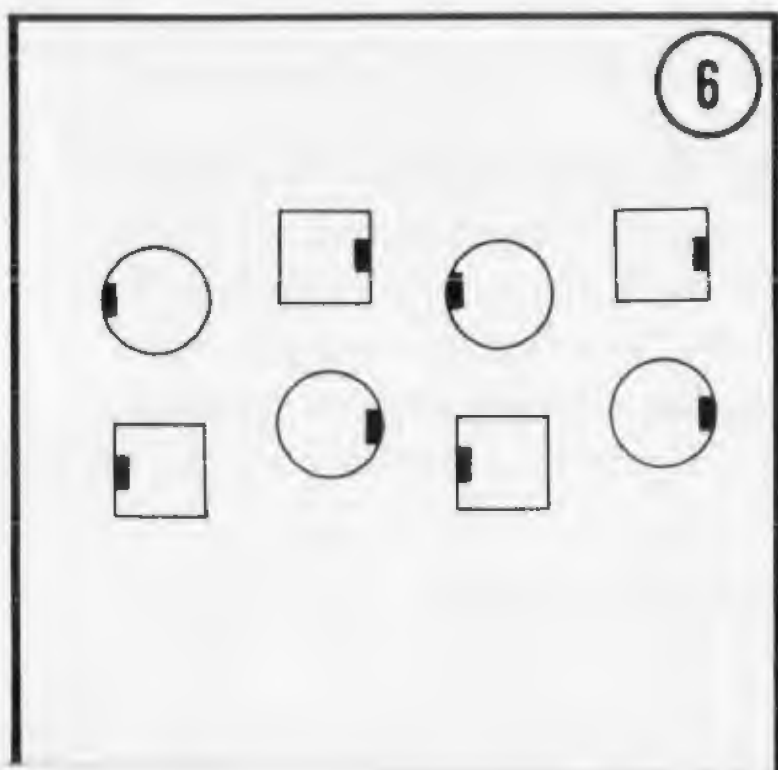
None of these should be giving you any trouble but some, because of their very makeup, are especially important because they do illustrate certain types of movements that will become commonplace for you in the coming months. One of these is Trade By (number 65 in your Extended and Mainstream Basics Handbook and 51 in the CALLERLAB family-grouping list).

Here, as a reminder, is the definition from the Handbook. "Those facing in pass thru, those facing out trade to again face the center of the set." In itself this seems simple. But

think, there are many different instances where a formation has been reached and two couples are facing in toward the center of the square and two are facing out. You could be caught off guard if the call came to you from a setup you hadn't expected.

Let's say that you were in a square and the head couples were told to pass thru. Now you have two couples facing in and two couples facing out, the necessary ingredients to start a Trade By (1). To follow the description the head couples (the ones facing out) would trade (2) while at the same time the side couples (the ones facing in) would pass thru (3) so that as the movement ends, the heads are now facing in and the sides are facing out (4). If you start the movement from an eight chain thru position (5), let's say that everybody does a pass thru and we're ready to begin, (we've used a diagram for this 6). At this point those in the center can pass thru (7) while those on the outside do a partner trade with the end result that the dancers are once again in an eight chain thru position (8).

There are a number of other ways that this movement can be used but if you recognize the two examples we have shown here, you should have little or no trouble with the rest.



Traditional Treasury

By Ed Butenhof

TO TRADITIONAL DANCERS, at least in the Northeast, the first caller's name to come to mind is Ralph Page of Keene, New Hampshire. It might be well to quote Ralph on his dances. "To a purist these are not traditional dances because I arranged them from traditional figures. I'm a traditionalist up to a certain point. I am not and never have been a purist."

WHIRLIGIG AND CHEAT

(use "Rakes of Mallow" or whatever you like)

INTRODUCTION: Anything you like

FIGURE:

Two head men to the right of the ring
Right hand lady with your right hand swing (turn)

Back to partner with left hand round

Head men in center by right one and a half round

Opposite lady by the left hand round

Head men center go one and a half by right

Your partner left, left hand lady right hand round

Back to partner left hand round, those two

Men cheat or swing anywhere in hall

Run back home and swing your own,

Promenade partner

(Repeat to side men, all men, head ladies, side ladies, all ladies)

Another caller I'd like to introduce is Roger Knox of Ithaca, New York. He says Floyd Woodhull called this dance over 30 years ago.

BOUQUET WALTZ

(use any well phrased reel, not a waltz)

INTRODUCTION: Anything

FIGURE:

First couple promenade thru couple facing you

Lady go left, gent to right around the outside

Pass partner and circle three with the sides

Three by six in a bouquet waltz,* three around

Three while third couple swing

Others circle six in a six hand ring

Circle round them while they swing

Allemande left and grand right and left

All the way around to home

(Repeat for couples 2, 3 and 4)

*Bouquet waltz: First man circles left with fourth couple while first lady is circling left with second couple. The two circles of three move around each other (counterclockwise) to place while circling. Third couple can swing through all of the preceding if they're up to it — otherwise they start when the circles of three finish their bouquet waltz.

Don't worry about style or phrasing too much on either of these — just let the dancers do what comes naturally. They'll hoop and holler and they'll enjoy. Happy dancing!

☆☆☆

For those of you who are becoming interested in the Traditional, there are a number of texts, some of them available in your public library, on this intriguing phase of American square dancing. A "must" for those of you who are doing research is "Cowboy Dances" by Lloyd Shaw (Caxton Press). This volume is available in many libraries but should be on your bookshelf if you're into the Traditional. It makes good reading for any one caller and is available by writing the Lloyd Shaw Foundation, Box 203, Colorado Springs, Colorado 80901.

Many of the old books are available through current record dealers even though some are long out of print. Here are the names of just a few:

West Texas Square Dances by Jimmy Clossin and Carl Hertzog.

Herb's Blue Bonnet Calls collected by H. F. Greggerson, Jr.

The Country Dance Book by Tolman and Page.

For titles of other books that fit this category check with square dance archive centers in your area. The time taken to read them will be well spent as they provide an insight into the heritage and color of the entire square dance activity.

PUBLICATION PROFILES



LET'S DANCE

WE OPEN OUR DANCE DOOR a bit wider than usual this month and take a look at a publication that serves the international folk dance field rather than the square dance world specifically. LET'S DANCE, The Official Publication of the Folk Dance Federation of California, Inc., has been printed over 35 years. Published in Northern California, it appears 10 times a year and is available on a subscription rate for \$5.00 per year or \$7.00 for Canada and foreign addresses.

LET'S DANCE is a pleasure to handle and to read as it uses a good quality of paper, and

while its articles are typewritten, its layout is clear, neat and most legible. Artwork is outstanding.

Each month one particular area of folk dancing is covered in depth, including background material, dance descriptions, drawings of costumes and often recipes from the area.

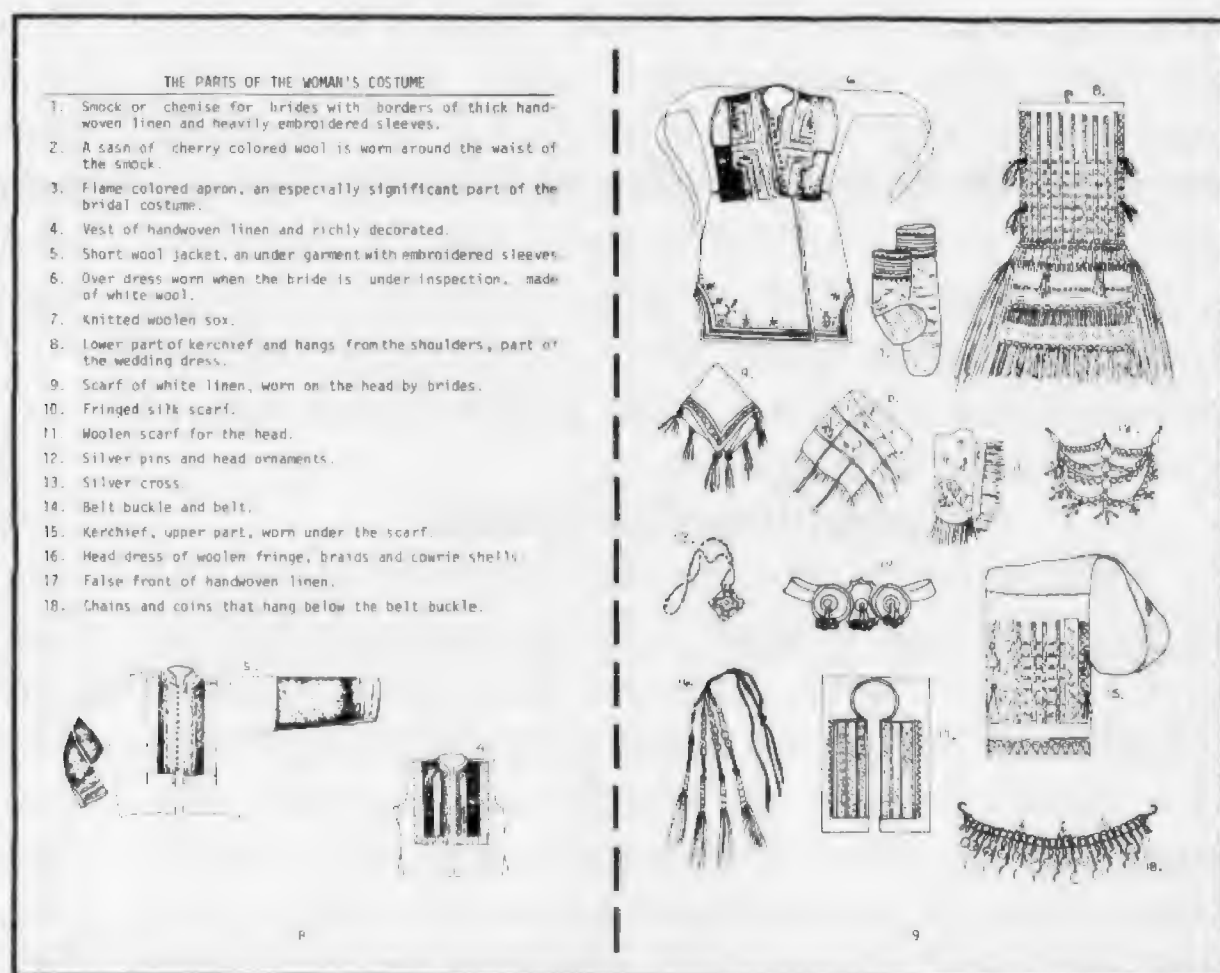
Other monthly features include a regular column on square dancing, cue sheet for various folk dances, articles from the different California Folk Dance Councils, a Calendar of Events and a variety of articles of general interest. Bruce Wyckoff, who bylines the monthly square dance column, is currently president of the Folk Dance Federation of Northern California.

Advertisements are sparse but include one page of classifieds at \$1.00 per line per issue.

While this publication is aimed at folk dancers rather than square dancers, any exponent of our field wishing to broaden his dance horizons will find it most interesting reading and any club planning a dance based on any foreign nationality will find a wealth of information about that particular area.

The pages of Let's Dance are filled with a wide variety of helpful information. Here is a sample spread on costumes.

**SUPPORT YOUR AREA
SQUARE DANCE
PUBLICATION**





*Prompting and teaching contras
is not difficult but it does
take knowledge and practice*

By Dick Leger, Bristol, Rhode Island

THIS NEXT DANCE was written by a very good friend of mine by the name of Roger Whynot, who has written many fine contras. I've picked this one in particular as it is along the style of fool-proof contras that I like for introduction to club dancers. It is an alternate duple-double progression contra, which means that it is 1,3,5, etc., crossed over and active as before mentioned, the double progression means that instead of the normal way of moving down or up the line one spot at a time, people will be moving up and down the lines two spots with each time through 64 beats of music. This is another alternate duple where the dancers do not have to know who's active and who's inactive as long as the caller understands this. It does have crossovers at the ends after each time thru one complete sequence. The name of this contra is Eighteenth of January.

Setting it Up

Line up the squares across the floor and also up and down the floor. Heads face your partner and back away, side ladies chain across and all join hands up and down the hall, we're ready to go. As long as I'm at it, let me give you still another quickie way to accomplish the same thing. After setting up your squares, heads pass thru, separate and go around two to a line, side ladies chain across and we're still ready to go.

Teaching the Dance

All face your corners and do sa do, same girl swing and make sure you stress putting the girl on the right. Square thru four hands, which will leave you coming up or going down the same line from which you started the square thru. Meet a new girl (except the ends) slide thru (if people don't know a slide thru just say meet a new girl, pass her by and both

face in). With the opposite couple circle four to the left once around, circle right the other way back. The ends cross over anytime. Two ladies chain over and back, face new corner and do sa do, etc.

Calling the Dance

— — — —, With your corner do sa do
— — — —, Same girl you're gonna swing
— — — —, Put on right and square thru
— — — —, Meet a brand new girl and
Slide thru — —, With opposite pair circle left
— — — —, Other way back circle right
Ends cross over —, Same two ladies chain
across
— — — —, — — Chain back
— — — —, With your corner do sa do, etc.

I especially like this dance as it tells me who really knows where the square thru starts and where it ends. Another point in the teaching of this dance that I always use is to make sure after the slide thru that you instruct the men to take the new girl's hand so they'll be ready to circle four. I usually find that if I tell the men I am depending on them to always remember to put the girl on their right after a swing, and also to take the new girl's hand, they will come through.

☆☆☆

Several new contra records have been released in the last few months and are worthy of your inspection. One is "Don't Forget Us Contra," which Walt Cole of Ogden, Utah, composed and has ably recorded on TNT 120. The dance, which works from a couple-facing-couple formation (like Slaunch to Donegal) is a dilly! If you're looking for a smoothy that's different — give this one a listen. We think you'll enjoy it.



The Kimchi Promenaders

Come Square Dance in South Korea

COME SQUARE DANCE, where? That's right; come over to South Korea where you'll find square dancing alive and well; in fact, you'll find three clubs in the area. The oldest group, The Kimchi Promenaders, dances on Friday evenings at the Moyer Recreation Center at Youngsan Main Post. The Osan Club, the newest and at the time of this writing as yet unnamed club, meets Saturday nights at the Recreation Center on Osan Air Base. The most unique club, the Airyang Promenaders, dances Monday nights at the Seoul YWCA — unique because this club was founded by and is made up of Koreans. Both the Kimchi and the Airyang Promenaders have the same caller — Ray Kim. As far as is currently known, Ray is the only Korean caller in the world. Bruce Phillips calls for the Osan group.

As with any military clubs overseas, the area faces the problem of personnel rotation. The Korean tour of duty lasts only 12 months and so the country has a constant turnover.

Classes begin each March and September and are graduated at the 50 Basics level. Additional figures are taught on club nights as the year progresses and the clubs find they fluctuate between the Basic and the Mainstream Plus levels. Some round dancing is also included.

Most of the members of the Airyang club also belong to the Kimchi club and calling is done in English, although once in a great while some Korean is used. Business meetings of the club are held in the Korean language, however, and are conducted in an impromptu fashion at the Seoul YWCA.

The area is proud to have a Korean caller and also lays claim to having the only clubs which have danced on the infamous 38th parallel. Walt Cline writes, "We dance because we have fun and we invite any visitors to join us. We'll put on a special dance for anyone traveling in Korea at almost anytime, except from midnight to four a.m. when a Korea-wide curfew exists."

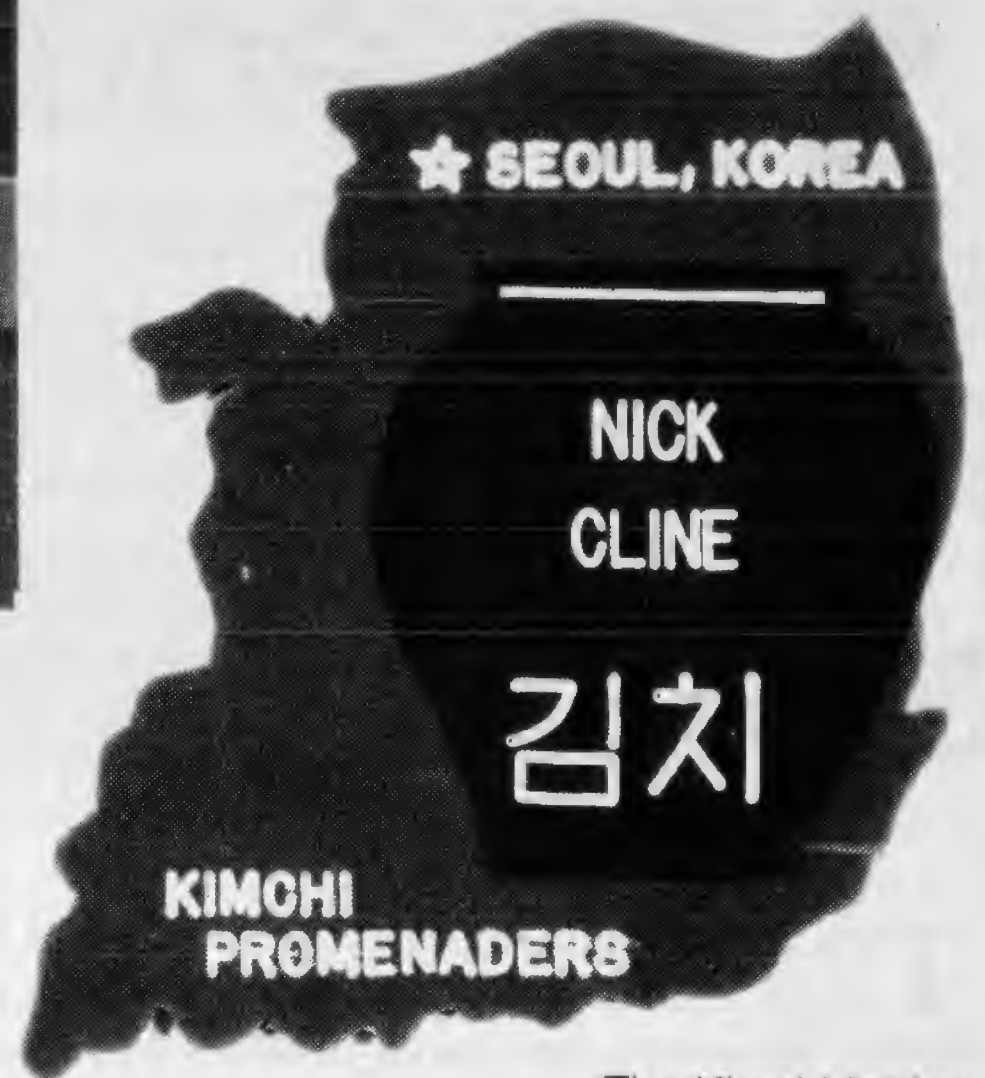
Cues and patter used during the Grand Square in the singing call, Playground In My Mind, shown in Korean symbols and the projected Americanized style of Korean writing.

진 달 래
Jin dal lae
[jin dal le]

머 고
mugc
[magc]

물 강 구 치 고
Mul Jang Gu Chi Go
[mul jag gu tji go]

다 러
Da ra
[da ran]



The Kimchi badge

ROUNDALAB MEETS



THE 2nd ANNUAL MEETING of ROUNDALAB, held October 21, 22, and 23 in Kansas City, Missouri, was most productive. The 285 people, representing 159 teacher units, worked day and night with a singleness of purpose that was wonderful to see. All actions taken were by unanimous vote, or nearly so. Not that there were no differences, there were! Everyone was given an opportunity to present their views, and they did! The cooperative attitude of all made it possible, not easy but possible, to resolve the different viewpoints and reach agreements for the benefit of the round dance activity as a whole.

Our traditional form of round dancing with its ball-of-the-foot glide and chest/shoulder lead was adopted as standard for the activity. It was recognized that many in round dancing enjoy the English style with its heel lead and waist/pelvic lead. It was agreed that the English style should be permitted as a deviation from the standard form provided: (1) It is identified as a deviation; and (2) it is adapted to the extent required to insure that dancers using that style will not disrupt a traditional round dance floor and the dancers will remain in their circles.

A "Code of Ethics" for round dance teachers was adopted which states:

By joining ROUNDALAB I am affirming that I am a professional instructor of round dancing. As such I subscribe to the declared purposes and objectives for round dance teachers. I shall be guided by the following:

(1) As a professional I have an obligation to maintain the highest level of ethical and moral behavior in all relationships with dancers,

other square and round dance leaders and organizations.

(2) As a professional instructor I have an obligation to the dancers for they are the whole reason for the existence of the activity. Therefore I must;

(a) Provide instruction and guidance to assist the dancers to develop to their desired level. I shall not push the dancers beyond their own capabilities for my own satisfaction or use my limitations to stifle their growth.

(b) Provide leadership to dance organizations to ascertain that the dancers participating in their activities are having their needs fulfilled.

(c) Remember that the majority of dancers joined the activity for recreation and sociability. I shall try to provide a healthy, social, educational and recreational balance.

The newly elected ROUNDALAB Board of Governors for 1979. Reelected were Wayne Wylie, Chairman and Charlie Capon, Secretary.



(d) Continue my own education so as to improve my dancing, instructional and leadership skills.

(3) As a professional instructor of round dancing I have an obligation to the activity to maintain its heritage and desirability. Therefore I must:

(a) Demonstrate by my example the proper style of dance, etiquette, behavior and attire at all functions in which I participate, either as a dancer or a leader.

(b) Encourage all dancers to support this heritage in their apparel and style.

(c) Work for and practice the standardization in dancing and terminology.

(d) Remember while working for growth of new ideas to keep them within the

format of the round dance heritage and within the capability of the dancers.

(e) Encourage participation in all phases of the activity, both as a separate entity and as a part of the square and round dance movement.

A dress code was adopted which provides for the gentlemen a long sleeve shirt, trousers, comfortable shoes and a neck ornament. For the ladies — dresses or full skirts and blouses, petticoats, comfortable shoes and pettupants.

Action was completed on the definition of terms and descriptions of figures for Phases I and II and a good start was made on the definitions and descriptions for the remaining phases of round dancing.



Bruce and Roberta Bird — Shawnee, Kansas

SQUARE DANCING FOR 12 YEARS and calling for over 10 years, Bruce and Roberta Bird's interest in round dancing and their belief that it should be a part of the square dance picture came from training received at the Harold Bausch, Frank Lane and Promenade Hall callers' colleges they attended. They learned to round dance with the Kermiets and Crispinos at Lighted Lantern in Colorado and have been teaching rounds since 1973.

At the present time the Birds call for two square dance clubs, have a round dance club and a contra club and conduct many one-night stands. They also conduct a callers' school each year and this year added a course for those interested in cueing round dances.

Bruce and Roberta are members of the Kansas City Callers Association, Mid-America Round Dance Teachers, URDC, ROUNDALAB and CALLERLAB. They have three

children; Bruce is a Civil Engineer and Land Surveyor and Roberta is a housewife. Their only activity aside from work and dancing is participation in church choir work.

"Our goal in round dancing is to bring round dancing into the square dance program and to teach square dancers proper round dance basics and dances they can do at square dance clubs," say Bruce and Roberta.

In Kansas City square and round dancing were separate until about five years ago, when several round dance teachers began working with square dance groups. Their approach was built around a "once a week" round dance group. Also, several callers began to use solo dances between tips at their clubs.

The Birds are developing a program to bridge the gap between these two approaches. Roberta teaches the rounds and cues them at the dances. They teach a basic class once a week for the entire dance season, and organized a club with a monthly workshop and a party dance every other month. They teach easy level rounds and classics. If the dancers want additional round dances they are encouraged to join a nearby weekly group. Careful programming of rounds has increased round dance participation at their square dance clubs to an average of 25 to 35% of the dancers in attendance.

Sounds like a sensible and successful approach to keeping squares and rounds together.

TAKE A GOOD LOOK

a feature for dancers

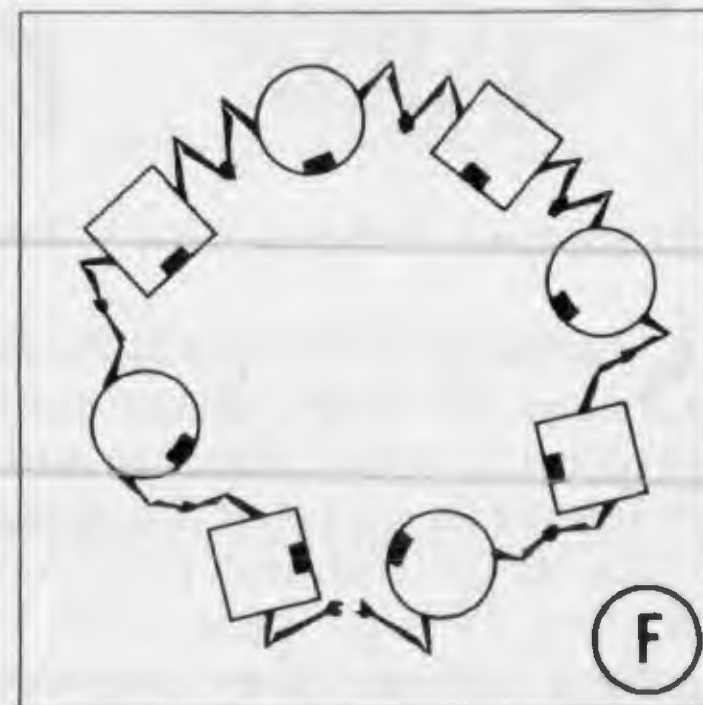
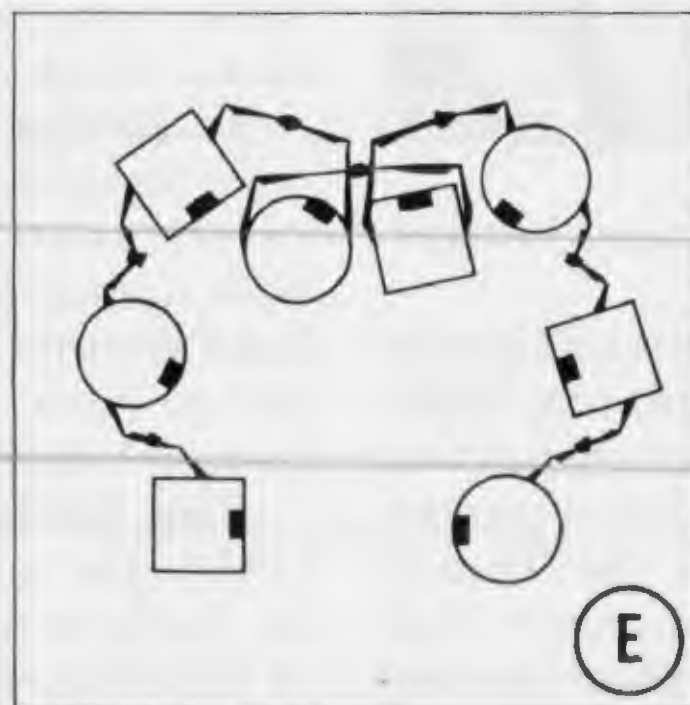
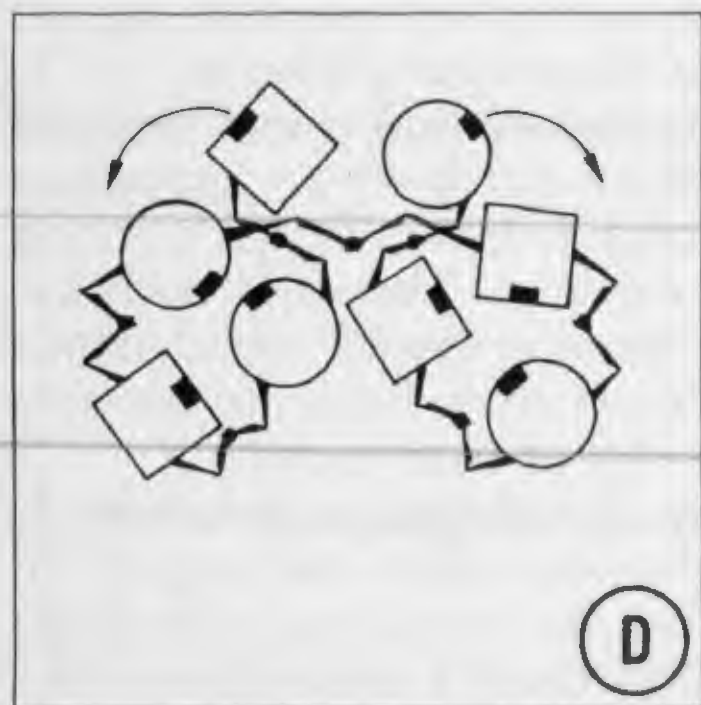
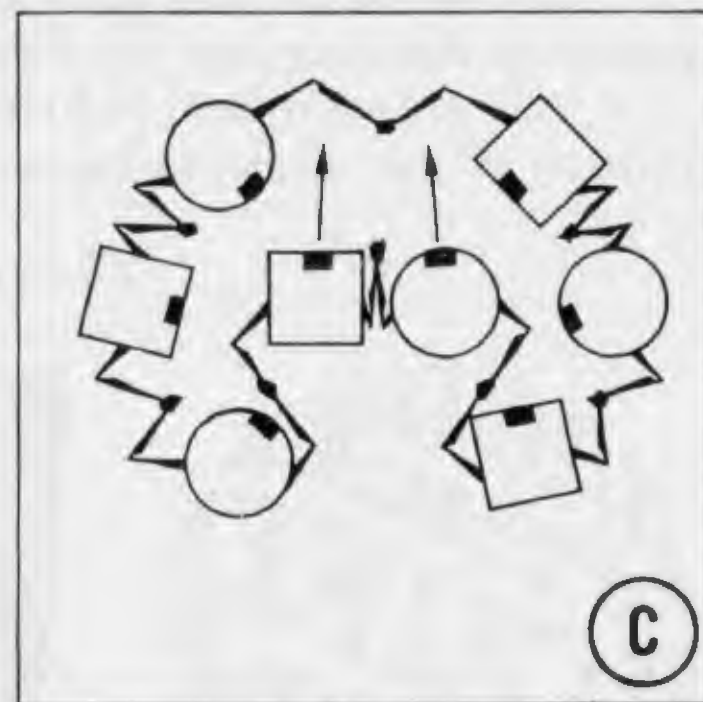
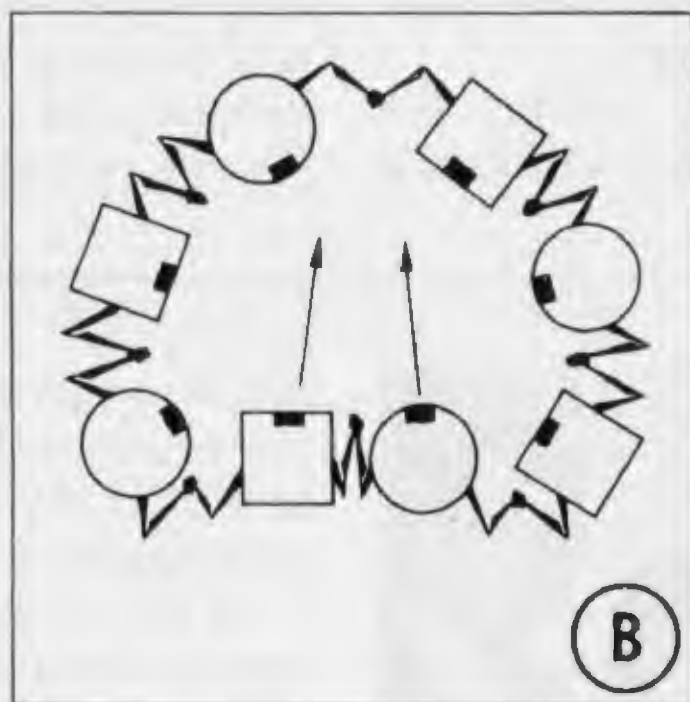
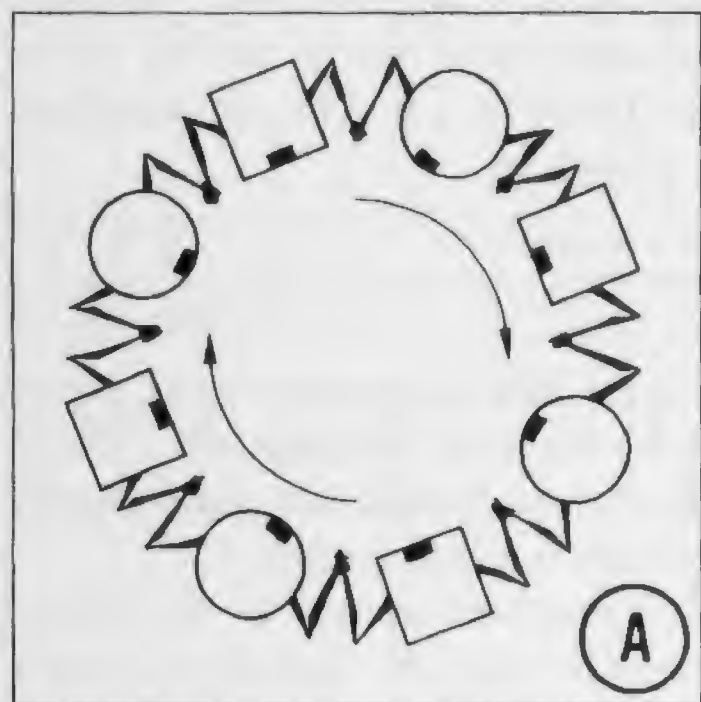


JOE

BARBARA



Here is an "oldie" that a caller will drop in every once in awhile.



BARBARA: Our caller has a number of movements, some of them variations of the Grand Square, which are not Mainstream calls but which he explains to us briefly when he pulls them out to use. Because ours is a fairly old club there are some of the old traditional movements which he enjoys springing on us every once in awhile. This, too, we enjoy.

JOE: One of these is Rip 'n Snort. It's still fun to do if the caller does not tend to overdue it. It's also a good exhibition number — and not a bit difficult. Starting from a circle of eight dancers (A) the caller will indicate one of the couples to "Rip 'n Snort."

BARBARA: This simply means that the couple indicated moves forward (B) taking with them their corners and heading toward their opposite arching couple (C).

JOE: Diving under the arch and still taking the other dancers with them (D) the man will lead his side of the circle to the left while the lady takes her side to the right, each person in turn ducking under the raised hands of the arching couple. Continuing on until each dancer has passed under the arch (E), the arching couple does a dishrag turn by going under its own joined hands while the active couple finishes the movement and each dancer rejoins his partner.

SUGGESTIONS FOR YOUR CLUB

HAVE YOU EVER TRIED a "demo"? Mary Forrester of the Allemanders of Baltimore, Maryland, writes in CUES 'n' TIPS that their members are ready to put on a demonstration at the drop of a hat. They have entertained senior citizens, at a nursing home, for the disabled, at school fairs and recently at a National Secretaries Association. She finds the dancing is always well received and always draws spectators, often those who have never been exposed to square dancing before. When possible they aim for some audience participation. She recommends that if you've never been in a demonstration square before, try it. Not only will you like it but you'll possibly find another avenue for encouraging newcomers into the activity.

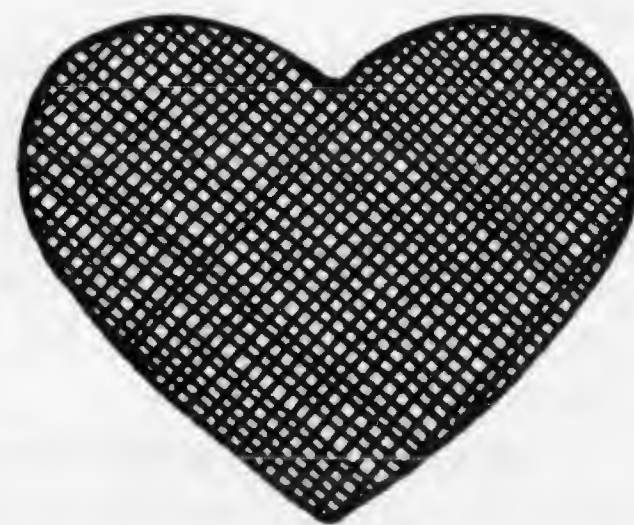
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R.R. Anderson writing in the MASDA NEWSLETTER reminds all of us of the importance of keeping whatever building we dance in clean. If it is owned by square dancers, you'll want to leave it in good shape for the next group. If it is only a rental hall used primarily by other activities, you'll want to be sure that you are looked upon kindly by the owners so that you can retain your occupancy. A continual check should be made on all safety aspects of a building — exit doors, locks, windows, etc. Comfort is abetted by a clean hall so floors should be kept swept, mopped or vacuummed; rest rooms should be neat and well stocked; kitchen areas should have careful attention paid to them so that there is no concern about serving food; heat and/or air conditioning should be adequate to the needs.

Your club may be like many where one

individual or perhaps a few are constantly on top of repairs and keep things in tip-top shape. If this is the case, don't forget to thank them — frequently. They may not seek your approbation but it is well deserved and what would you do without them?

DISABILITY BADGE



ALMA MILLER of Dayton, Ohio, shares this idea visually suited to this Valentine month but practically something to consider all year 'round. Troubled with bursitis but loving to dance, Alma has been looking for a means to alert people to treat her gently yet without doing a great deal of talking about it. When she mentioned this to caller, Jerry Helt, he suggested she consider wearing some type of patch.

This got Alma to thinking and she has designed a simple red felt heart which can be attached with a small safety pin. Calling her patch "Have a heart" she suggests that anyone bothered with some physical disability pin the heart to his shoulder or sleeve (wherever the problem is) to remind others to limit their twirls or turns and thus cut down on a person's physical discomfort. Alma suggests that the caller might have to announce the reason a person is wearing such a badge until dancers become accustomed to seeing it.

So "have a heart" fellas and gals; if you come across a square dancer wearing a small, bright red felt heart you'll know he needs to be treated with tender, loving care.

The GRADUATION CEREMONY



LAST FALL the Desert Swingers Club of Kiyadh, Saudi Arabia, graduated a class of children. Wanting the occasion to be very special for the young people, Frederick Kurth wrote the following ceremony and shares it here so that other groups may use it if they wish.

"Will each of our graduation candidates please form a semi-circle around me.

"Square dancing has become for me and for many others with us tonight a very important part of my life. When I think of square dancing, I think of the four Fs: Fun, Family, Fellowship and Friends.

"Square dancing is *Fun* — a very enjoyable pastime, good exercise and an activity which can 'lighten the heart' and help you to forget your problems and the daily pressures which many of us live with.

"Square dancing is a *Family* activity which any age family member can enjoy. If I had my life to live over again, my family would number eight — one square. With three sons but only two daughters, I am short a 'right hand lady.'

"Square dancing promotes *Fellowship*. The definition of this word is a 'group of people with the same interests.' It gives true meaning to the expression, 'I like the pleasure of your company.'

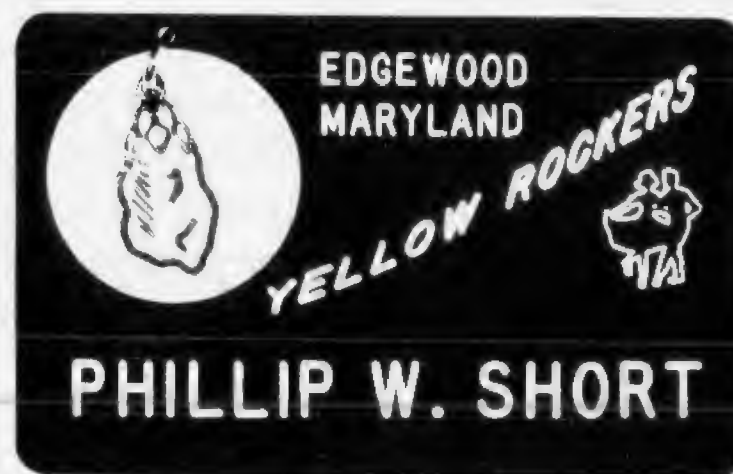
"Square dancing means *Friends*. Take one part of a human being, two parts of respect and kindness, one large measure of love and understanding, mix well with a left allemande and a right and left grand and you have a friendship cake. At the youthful side of middle age, I never knew what friendship was until I learned to square dance only two years ago.

"Remember that courtesy to your fellow dancers, a smile to your corner, and the understanding that 'I was once a beginner too' are very important attributes of a good square dancer. Help those who are learning, just as

you were helped by those here tonight.

"Now will each of you please repeat after me this square dancer's pledge: 'With all my ability . . . I will do my best . . . to keep square dancing the enjoyable . . . wholesome . . . friendly . . . and inspiring activity I know it to be. This I pledge in the sincere desire . . . that it may grow naturally . . . and unexploited in the coming years . . . and be available to all who seek . . . the opportunity for Friendship . . . Fun and Harmony through square dancing.' "

BADGE OF THE MONTH



The Yellow Rockers of Edgewood, Maryland, wear a most unusual badge. While a normal, rectangular shape, the badge has a circle cut out in the upper left hand corner and within this space a small yellow stone is suspended on a gold clasp.

The Yellow Rockers are a family club having members from seven years old up to an age no one will admit. The younger teen members wear a second badge which refers to them as the Snoopy Squares.

The club started some 3½ years ago and with regular beginner classes its membership has continually grown to now number well over 100 members. The club dances at the Edgewood Middle School and the classes meet at the Edgewood Arsenal Recreation Hall.

SQUARE DANCE PUBLICITY

SQUARE DANCING COMPETES with every other type of recreational activity for space in local newspapers. Publicity is not always easy to come by but the greater the exposure and the better the publicity, the more opportunity there is to attract additional people into beginner classes and thus into this great hobby of ours.

To get stories in large metropolitan papers one often needs a very special approach or an unusual angle. Whenever good articles and photographs do appear in major papers, it's great but don't overlook the value of the smaller, suburban newspaper.

Marvin Labahn of Chicago, Illinois, has found this to be an excellent medium for square dance promotion and uses a clever and intelligent approach to such papers. Although living in a large city, he writes for outlying areas and has found that by having a regular column on recreational activities in an area, he can also include square dance items.

For example, in one column he included coverage of the last CALLERLAB convention by mentioning the name of individuals from the area: "During the many meetings we were pleasantly surprised to meet . . . former residents of the southwest suburban area. They asked me to give their best wishes to their many square dance friends in the area. Other callers from the Chicago area who were in attendance at this convention include . . ." Newspaper editors are always happy to find names in social columns because names sell papers. People like to see their name in print. While including these names, Marvin was also able to drop in specific information about the Convention and square dancing.

In other columns Marvin writes about a wide coverage of activities in the specific area, i.e. scouting, school happenings, senior citizen events, park activities and then intersperses these events with square dancing information, possibly about a specific club, a television appearance or some favorable comments on square dancing by city or civic leaders. The writing is always aimed to be of interest not only to current square dancers but

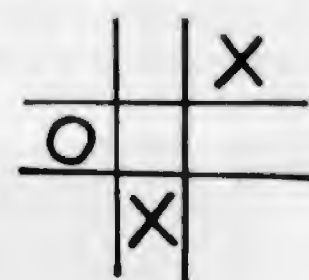
The WALKTHRU

to those who know nothing about the activity.

Writing such a column requires taking the time to become acquainted with your own community so you can convince an editor you'll have something which will be of interest to his readers. But it also offers a medium of interjecting square dance news on a regular basis. Such writing should continually be varied, should include facts and names of local residents and cover a wide enough base as to attract different sections of the community.

Look around and see where you might put your interests and talents to good use — for the betterment of square dancing.

AFTERPARTY FUN TIC TAC TOE



REMEMBER THE FUN you had as a child playing the pencil and paper game of Tic Tac Toe? Perhaps your children still occupy their time with this when taking trips in the car. Here is a simple grown-up version of the game.

If you use it inside, check to see if chalk can be used on the floor, then mark off nine squares, three across and three down. If there's any questions about using chalk, substitute string, yarn, surveyor's tape, ribbon, etc. instead to designate the squares. Any of these can be held in place with masking tape on the outside edges of the square with no damage to the floor.

Divide the club into halves or select two teams with five members on each team, or have the ladies play against the men. Team one appoints one member to stand in a square it selects. Then team two sends a member into a square. Back to team one and so on until one of the teams has three members standing in a line horizontally, vertically or diagonally. If both teams block each other, that game is a draw.

To get excitement into the game, allow only a few seconds for a team to move a member into a square.

A bit of fun for a change of pace sometime during a club dance.



The AMERICAN SQUARE DANCE WORKSHOP

bulletin

YOUR PASSPORT TO THE WORLD OF TRAVEL



LOOKING BACK AT 1978

THE WIDE, WIDE WORLD continues to beckon to square dancers and at the drop of the needle on a hoedown record, they're ready to pack their bags and fly off to almost anywhere. 1978 saw The American Square Dance Workshop sponsor two tours. In August Johnny and Marjorie LeClair, along with 39 dancers from

eager spectators of Swedish folk dancing; in Germany they had an evening of squares and rounds with the dancers in Berlin; in Austria they participated in an old-fashioned Viennese waltz evening and at almost every stop they managed a quick "join hands and circle left" so they could say they had danced there. Good weather followed them throughout, but then the old adage "When angels travel, the heavens smile," couldn't be more apropos.

September and October saw Bob and



The LeClairs flank their travel banner in Stockholm.

12 states and Ontario, Canada, left New York. Their first stop was Norway where in Oslo they were hosted by the Fjord Frolickers Square Dance Club at NATO, both for a marvelous hands-across-the-sea square dance but also to a delicious potluck dinner. In Stockholm the members of the group were

Becky Osgood traveling with 37 participants throughout England and Wales. Starting in London the tour made a wide loop of the country, visiting such spots as historic Stonehenge, the beautiful Cotswold country and Lake district. The members walked on the historic Roman walls of York, traveled by the narrow-gauge Festiniog Railway in Northern Wales, toured the Royal Worcester Porcelain Factory and dined in the Sculpture Gallery of the Duke of Bedford's home. While in the city of Bath they met with the Old Mill Square Dance Club, an old tyme dance group, where the American and Canadian visitors learned some old country dances and then, in turn, taught their hosts some current day contra dances. In Chester the Mersey Morris Men entertained with their energetic dances



The travelers pose with the Fjord Frolickers at NATO.



You don't
dare miss a
beat in the
Morris dance.



Caller, Dave Clay, with Roy Streeton behind, combined their clubs, the Lucky Thirteen and Dancing Knights, for an evening in Leicester.

and colorful costumes and managed to involve some of The American Square Dance Workshop men in one of their dances. A typical club dance was enjoyed in Leicester where Dave Clay and Roy Stretton teamed up for the evening of calling. The square dance hospitality throughout England was outstanding and many friendships were formed.

The American Square Dance Workshop is now entering its 19th year of group square dance tours. Although the face of the world has changed many times since 1961, square dancers still take delight in visiting new places, especially in the company of other dancers.



In London, ready to see the sights.

A LOOK AHEAD TO 1979

There's more of the world to see in 1979. Johnny and Marjorie LeClair are heading up a group who will delve into the mysteries of the Mayan world in Mexico and Guatemala. Visiting Guatemala City, Chichicastenango, Antigua, Uxmal, Chichen Itza, Cancun and Mexico City, the group will see colorful Indian markets, climb atop century-old palaces, swim in the turquoise Caribbean waters and attend local dance exhibitions. The tour leaves Los Angeles on April 18th.

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August 20th, Bob and Roberta Van Antwerp along with the Osgoods fly out of New York for a 21-day visit to Amsterdam, London, York, Edinburgh, Dublin, Cork, Killarney and Shannon. Visits to a typical Irish pub, a Cockney evening, a Mediaeval banquet, a ghost walk, travel on a first-class English train, river and canal boat rides and square dances will be highlighted by an evening at the Edinburgh Tatoo, the thrilling musical event which spotlights the Festival each year.

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There is some space available on each of these trips. For complete information write The American Square Dance Workshop, 462 No. Robertson Blvd., Los Angeles, California 90048. Expand your square dance horizons and have a ball!

tips for ADVANCED DANCERS

By Ed Foote, Wexford, Pennsylvania

SINGLE WHEEL

Definition: Do a wheel and deal from a line of two instead of a line of four, as follows: With both dancers facing same direction, both dancers turn toward each other to finish facing the opposite direction from start, with the right-side dancer being in front of the left-side dancer. With dancers facing opposite directions, both dancers turn toward each other to finish facing the opposite direction from start and also facing each other.

Problem: Dancers often do not think of this call as a miniature wheel and deal, but rather as a complicated "new call." This causes them to have to work much harder to remember what to do in different situations. The key is to "understand" the call.

Tip: Remember this is simply a wheel and deal on a small scale. Both dancers facing same direction, on a normal wheel and deal, each couple turns toward each other and the right-hand couple goes in front while the left-hand couple goes behind. So doing the same call with only two people, it is obvious that the individual dancers would turn toward each other and the right-side dancer would go in front. Dancers facing opposite directions, on a normal wheel and deal with dancers facing opposite directions, i.e. two-faced lines, each couple wheels toward each other to face the other couple. So doing the same call with two dancers facing opposite directions, think of having a miniature two-faced line; each dancer turns toward the other to finish facing him and also facing the opposite direction from start.

Problem: In dancing the call with both dancers facing the same direction, sometimes the right-side dancer turns away from partner and/or the left-side dancer goes in front.

Tip 2: When both dancers are facing the same direction, do a partner hinge and roll.

These are the footprints for a single wheel. Some dancers find it helps to pull backward with their joined hands, which helps guarantee they will be turning toward each other.

Problem: Dancing the call with dancers facing opposite directions. Often the dancers do not go a full 180 degrees, so they finish on an angle to the rest of the set, and thus are out of position to do the next call.

Tip 3: When dancers are facing opposite directions, do a single hinge and roll, i.e. swing one quarter with joined hands and face each other. This insures that dancers will be in the correct ending position.

Suggestion: Encourage your caller to use this call from a variety of positions, such as: Lines facing out — gives starting double pass thru position; Lines facing in — gives completed double pass thru position; Parallel ocean waves — gives eight chain thru position; Tidal wave — gives facing lines; Adjacent columns — gives tidal columns.

PASS AND ROLL

Definition: From an eight chain thru or parallel ocean waves position, all pass thru, centers turn thru while outsides right-face U turn back, all pass thru, centers pass thru, outsides right-face U turn back and step to an ocean wave.

Problem: Both U turn backs must be *right-faced*. Often on the first one, some of the outsides may turn back toward the left. This may result in the set breaking down, and will certainly cause the call to be done in a very ragged manner, with dancers bumping into one another. Unfortunately, some callers teach the call as simply "U turn back" without saying anything about it being right-faced.

Tip: Remember the right-face rule on the call. It is part of the definition.

The CALLERS



MORE ON TEACHING – THE LEARNING PROCESS

By Gloria Rios Roth, Annapolis Royal, Nova Scotia, Canada

How does the dancer react to teaching? Is learning the same with each individual and under varying circumstances? "No," says veteran caller and caller-coach Gloria Rios Roth. And here, in this Text chapter, she outlines some invaluable tips relative to the teaching and learning that every caller will want to know.

IN PREPARATION OF, and later in retrospect, a square dance caller must understand the "learning process" in relation to the square dance activity, both in the initial teaching of basics and in the continuing process of presenting newly created movements at club or workshop level.

To learn is to gain knowledge or understanding of, or skill in a subject by study, instruction, or experience. Before any learning can take place, certain conditions or factors *must* exist. These are the factors:

(1) Readiness — The number one step is for a person to be **READY** to learn. In square dancing this depends on the experience background of the non-dancer. He or she must be prepared mentally and physically and be ready for a square dance experience.

(2) Motivation — A need or desire that causes a person to act is called *motivation*. In connection with learning, in addition to one's basic physical needs of food, clothing, and shelter, there are personality or social needs. These are divided into four groups; (a) the need for recognition, (b) the need for security, (c) the need to respond, and (d) the need for a new experience. An individual who attempts square dancing because he or she believes it will help him reach one of these goals, not only *learns* the activity, but also develops a liking for the activity. This may or may not be a conscious process.

(3) Organization — Learning proceeds much more rapidly and is retained longer when that which is being learned possesses meaning, organization, and structure. In square dancing a caller/teacher's well-thought-out lesson plan or program plan insures that the best possible learning atmosphere has been provided.

(4) Transfer of Training — Pupils of a subject should be able to use what they have been taught when later faced with the same or a similar situation. As an example, a vocational student, taught to adjust a carburetor, will later be able to apply this ability or knowledge to other similar mechanical projects. In square dancing, once a basic is learned a dancer will respond in the same way at a later date when faced with the maneuver again, even if it is from a slightly

Callers with dancing experience of more than four or five years should readily categorize which maneuvers are **LEARNED** more quickly, and which ones are more difficult. A caller must take care not to categorize a basic as difficult when, in fact, a lack of proper understanding and instruction on his (the instructor's) part has made it so. A caller/teacher sometimes incorrectly assumes that a movement added recently to the list of accepted basics should be taught after those movements have been around for a longer period of time. This may reflect the caller's lack of knowledge regarding that particular movement's potential value if it were introduced to the dancers earlier. Each basic on the list needs to be considered equally with all the others when deciding where to place it in the order of teaching progression.

When anything is truly learned it is not easily forgotten. This applies to a child learning to walk, a teenager learning to drive, or an adult learning a particular skill. The very essence of the word *learned* implies that an individual has practiced this skill to the point where it can be applied automatically. Sometimes it takes a great deal of *teaching* before a person learns what is being taught.

The Learning Process — as applied to S/D basics



shape and weight. Next wire or twine was wrapped around it and as it reached the end of the conveyor belt it hesitated briefly then dropped over the edge, compact and ready for use. The process of learning a square dance basic might be compared to the baler. In the teaching period instructions are piled in; then in the periods of practice the basic begins to fit in neat and compact. Finally, at some point after moving down the conveyor belt of practice "the lights go on," the basic is "perched" precariously on the edge of being learned and then as an indication that it is understood it "drops over the edge" into the learned portion of one's mental storehouse. At that point it has been learned.

In square dancing certain basics do not take as long to learn, due mainly to the fact that many of them occur in other of life's activities. Most first, second and third night basics fit this category, i.e. circle left and right, go forward and back, etc. Others take longer than five weeks to go "over the line" into learning, such as spin chain thru.

OUR AUTHOR, Gloria Rios Roth, was born and educated in Massachusetts. She has a Degree in Education, is listed in "Who's Who of American Women" for work in the educational field and is certainly well qualified to discuss the subject of teaching. Gloria has conducted summer Callers' Colleges for many years as well as an equal number of in-depth courses through the winter months. Much of her local area activities are centered at the House of Roth in Nova Scotia. She has served "on staff" for numerous events and has participated in many tour club dates. She is the mother of five children and has been on radio and appeared on TV.

Each basic must be presented carefully in the following proven manner, even though the caller may feel that less time on the basics will keep the dancers from getting "bored." Actually, it is the caller who gets bored. It has been proven many times that dancers THRIVE ON repetition in classes and workshops. This repetition helps to build familiarity with the basics and aids in developing a feeling of confidence in the dancer. A caller should never feel bored when presenting a new basic. As long as the caller presents the material in interesting ways and from a variety of positions he will have the attention of his dancers. But let the caller appear to be bored and he has lost much, if not all, of his effectiveness. By changing the types of rhythms in the musical accompaniment he uses and by mixing the dancers in the square from one position to another, he makes certain that the dancers themselves will not have an opportunity to become bored or disinterested.

First Night Presentation — Talk each new movement, walk it, and dance it. Be as detailed when the sides try it as when the heads try it or when it is done from another formation. Each change in formation or facing direction seems to the dancer like a brand new basic. If possible, include the movement in a singing call.

Second Night Presentation — Talk it (maybe a little less, if everyone was present the week before); walk it again and then dance it. This week is a reteach of the previous lesson.

Third Night Presentation — Give the dancers advance warning or notice of what is coming; no walk thru unless a great number of absentees are back from the week before; and then dance it.

Fourth Night Presentation — This could well be called, “Fourth Night Use,” since only a mention of the basic and a possible partial cue while the dancers are dancing it is needed.

Fifth Night Use — Call the basic outright. Back off to review if need be. It might be used in a singing call only.

In adopting the method of presenting each basic, the class should know your system, too, and realize that regular attendance is a *must*. If illness or business keeps one dancer away, encourage the partner to attend alone so there is only one dancer who needs to “catch up” the following week instead of two! Three nights consecutively missed should eliminate a couple from the current class. If they understand this early in class, they will make arrangements for this plan and see the sense of it. Care should be taken to take each “absence case” on its own merits. Extenuating circumstances have to be considered.

Each caller will want to handle absentee problems in his own way. He may arrange for the absent couple to come early for one or two nights while other willing couples join them and go over the basics missed while the couple found it necessary to be absent. If it is obvious that the absentee couple has missed more than they can be expected to catch up, then it may be possible to suggest another class in the area which started later and is several lessons behind. As a last resort, he may encourage the couple to enroll in the following year’s class. In instances of discretion of this type the caller will succeed in getting the idea across if he presents it to the couple with the idea that it is best for them, as well as being best for their classmates.

Category of Basics

In properly understanding each basic square dance maneuver for purposes of teaching it, categories are required. Avoid presenting (teaching) two “major” basics from the same category on the same night.

These five categories of basics are: (1) Circle Maneuvers; (2) Two Couple Maneuvers; (3) Line Maneuvers; (4) Four Couple Maneuvers; and (5) Two People Maneuvers.

Some maneuvers cannot be confused or are so self-descriptive that no confusion can result. For example, weave the ring is a circle maneuver and so is allemande thar, but the two, by their very nature, are never confused. In another example, couples lead to the right will never be confused with square thru, even though both are two couple maneuvers.

On the other hand, some basics are easily confused and there should be a lapse of time between teaching these maneuvers. Let one “sink in” before introducing the other. For example, right and left thru is often confused with square thru. Both are two couple maneuvers and should be taught far apart. The reason in this case is that for the man, the act of taking the second hand “pull by” in the square thru is identical to the second hand of the right and left thru.

A thorough understanding of the learning process in relation to teaching square dance basics is vital in today’s activity. Simple exposure of a movement is not enough, it needs to be taught, retaught, practiced and practiced again until it can be achieved automatically. This understanding is necessary in order to produce confident, happy, qualified dancers. This knowledge is imperative for callers who want to keep calling and teaching.

LADIES ON THE SQUARE

A SUPPORTIVE SASH-BELT



IF YOU HAVE EVER FELT that you would like some additional support to your back, or have looked for a way to keep your blouse in place, or would like to hide an extra bit of tummy roll, here's an idea from Nancy Mac-Dicken of Tacoma, Washington, which she has developed and finds most satisfactory to wear with a two-piece square dance dress. She says that it not only gives support to the back and sides but is soft in front for body comfort.

Calling it a sash-belt, Nancy makes it from the same fabric as the skirt or the blouse, or on occasion mix-matches it by using another complimentary color.

Directions

For a 28" waist, measure $1 \frac{2}{3}$ yards of fabric. Cut this lengthwise, $8 \frac{1}{2}$ " wide, and then fold it in half. With the right sides facing, machine stitch down the length and up one end. Turn and finish the other end by hand.

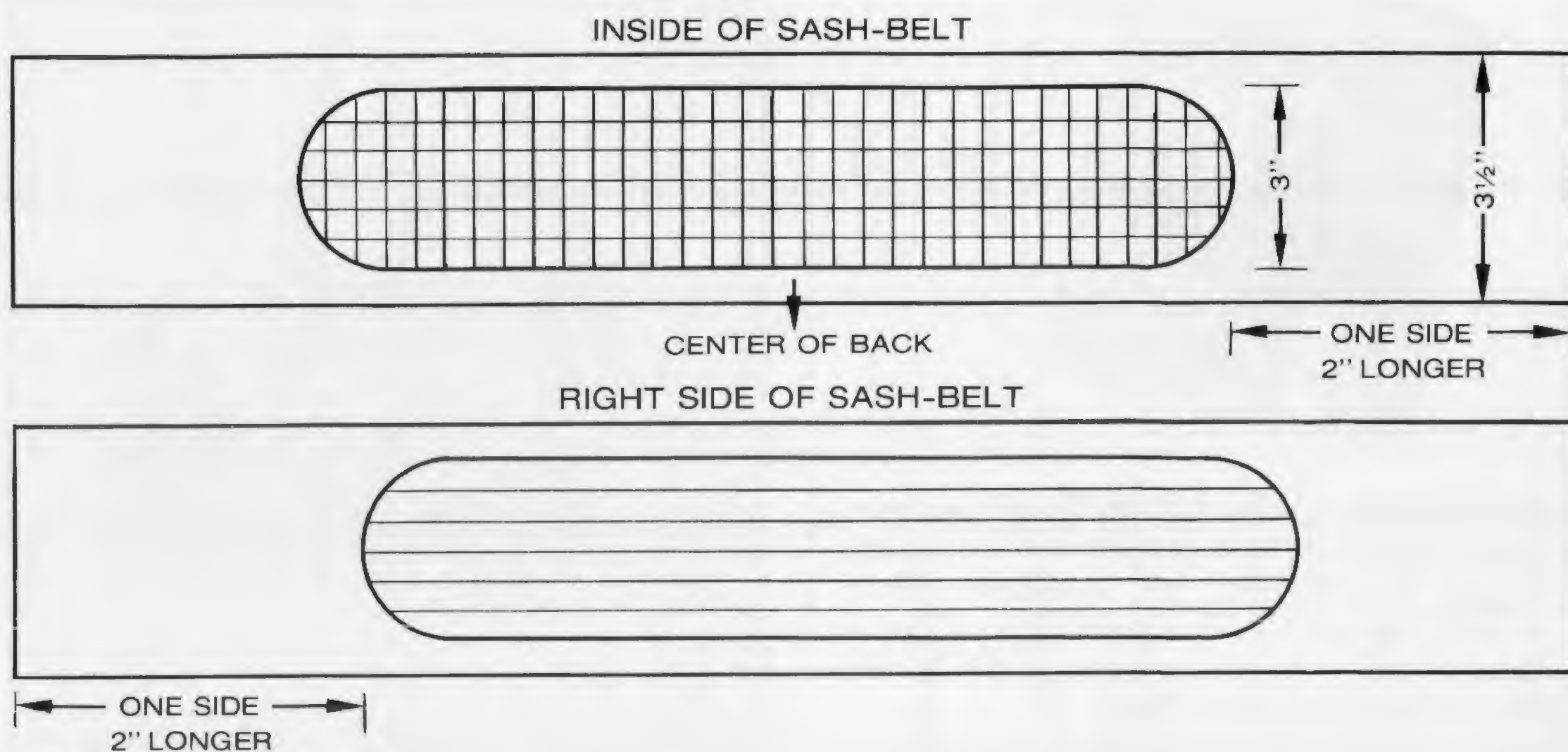
Allowing for seams, your sash will measure $3 \frac{1}{2}$ " wide.

Take $1 \frac{1}{4}$ yards of buckram or drapery crinoline and cut two pieces 20" long and 3" wide. Cut both ends in a soft curve. Machine stitch these together in horizontal and vertical rows of stitching $\frac{1}{2}$ " apart to laminate or quilt them to each other. Overcast the raw edges of this piece.

Place the buckram on the inside of the sash-belt leaving one end of the sash two inches longer than the other end in order to tie an even square knot. Baste in place.

With the right side of the sash facing you, machine stitch the buckram to the sash in even rows lengthwise about $\frac{1}{2}$ " apart.

When the sash-belt is worn, it will give you 24" of firm support to the sides and back and still allow you 8" of soft fabric both for comfort and to easily tie a square knot.



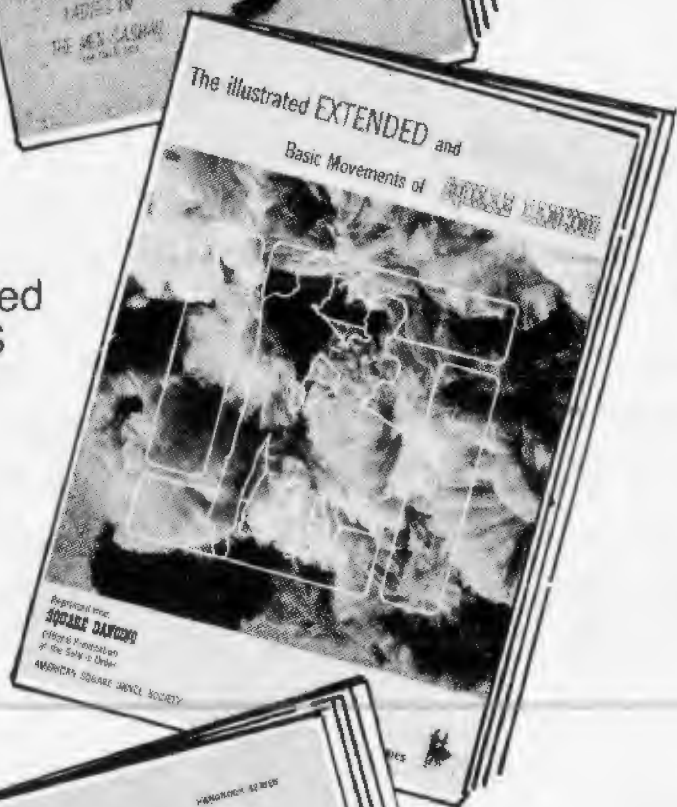
THE BIG THREE

The illustrated basic movements of square dancing in three separate booklets are now complete. The combination of the three books constitutes a handy reference library for the dancer and caller alike. The 96 page



Basic
Movements

Extended
& MS



Plus & QS

total (32 pages in each Handbook) includes more than 550 photographs and drawings. These Handbooks are available from callers, square dance associations, square dance dealers or by writing to SIOASDS (see order form page 85).

Style Lab

ALL EIGHT SPIN THE TOP

SEVERAL OF THE MOVEMENTS in CALLERLAB'S Plus 1 and Plus 2 plateaus are merely extensions or enlargements on Mainstream Basics. Spin the top, number 64 in the order of teaching in the Extended Basics Movement check list (No. 50 on the CALLERLAB family list), uses the identical principle when involving all eight dancers instead of just the four.

The garden variety spin the top starts from





a right hand ocean wave. The equivalent of this with eight dancers is a wrong way thar (1). In our example here we have the ladies in the center. Utilizing the same formula (outsides turn, centers turn, outsides move up) the dancers will turn by the right (2) half way or 180°.

At this point the men will make a left hand star in the center and move forward three-quarters (3) as the ladies, on the outside, move forward one-quarter to rejoin their original



partner (4).

Handholds at the ending often depend upon the style of the area or what is called next. Hands up (4) might work well for a balance forward and back or for another All Eight Spin the Top. A forearm (5) would work well if the call is a turn thru.

Although relegated to a more difficult program, dancers who have learned spin the top and swing thru will find these movements extremely easy to follow.



28th*"Left Allemande in Dairyland"***National Square Dance Convention****MILWAUKEE, WISCONSIN****• JUNE 28, 29, 30, 1979**

IT'S GETTING CLOSER to that date! Time to brush off the dust from packed-away fishing gear and camping equipment. Time to starch those petticoats and finish up those new outfits! The 28th National Square Dance Convention is only four short months away! The time is going to fly by, and before you know it, you'll be squaring up in the air-conditioned MECCA Civic Center, dancing to callers from all over the United States on June 28, 29 and 30, 1979.

But whoa! There's so much more to do in beautiful Milwaukee. Here are some more tips on how to make this event much more memorable.

The "House on the Rock" was designed by Alex Jordan. This multi-level home stands 450 feet above a valley. The inside is an architectural wonderland. There are seven pools of running water and six massive fireplaces.

The "Circus World Museum" offers colorful, ornately carved circus wagons, circus memorabilia, and a gigantic animated miniature circus! The steam calliope, parade and "Big Top" show add to all the excitement!

More Fun and Excitement

Great America Theme park features rides and musical shows from around the country. Fort Fun will especially delight the kids.

These are just a few of the thrills which are the frosting on the cake. The 28th National Convention will be a great event. So far it has all the ingredients.

Speaking of ingredients, the Dairyland Cookbook will provide memories of the tastes and smells of Wisconsin long after the convention is over. Recipes were contributed by square dancers from all over Wisconsin. There is a special chapter for dairy recipes that reflect one of Wisconsin's major industries, as well as a section on Microwave Cooking. These cookbooks can be ordered on the registration form.

Another frill at the convention is the Dairyland Sewing Center. It will be open from 10:00 a.m. to 4:00 p.m. daily. Panel

speakers will address the following topics: Look Neat with 'Nits, The Total Look, Perfect Plaid and Super Stripes, The Finest Fit, plus many more. The regular features of pattern tracing, door prizes, mini demonstrations and displays will also be part of the program. Emergency clothing repairs can be made here too!

There will also be a style show. Viewers will be treated to a pageant of fashions in "Wonderful, Winsome, Wisconsin." You will travel through the state in settings that range from the fun and frolic of a circus to the serene beauty of a northwoods lake. Models have been selected from dancers around the country. The fashion show is free and will be shown Saturday, June 30, at 1:00 p.m. in the 9,000 elevated seat arena at MECCA.

Finally, Gemuetlichkeit

Last, but not least, will be the German feast, "Gemuetlichkeit." This special event will be held Saturday, June 30 from 11:00 a.m. to 8:00 p.m. at Turner Hall in downtown Milwaukee. Turner Hall dates back to 1883 when it was a major social and cultural center of Old Milwaukee. Gemuetlichkeit is a German word that defies exact translation. But it means good surroundings, good friends, good times. It suggests the good life in Wisconsin and the pleasures in sharing it with others. And share you will, by partaking of the delicious German buffet of Turner meatballs, sauerbraten and red cabbage, pork shanks and sauerkraut, and knochwurst, bratwurst, and other German sausages. Make sure you save room for an irresistible strudel or torte for dessert! Registration is a must, as the Gemuetlichkeit will be offered to those who register first.

For additional information on the 28th National Convention, please write to:

Bob and Marge Throndsen
Publicity Chairmen
Box 1032
Janesville, WI 53545

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Colorado

In October, 1978, a group of square dancers from the San Luis Valley took the Cumbres and Toltec Scenic train ride from Santonito, Colorado to Chama, New Mexico. During the trip, they danced a couple of tips to earn a Hi Altitude badge (10,000 ft.). The weather was beautiful and camera buffs had a day of great picture taking.

On October 25, 1978, the debut of the

movie, "Comes a Horseman" was held at the Cinema 70 and Peak theaters in Colorado Springs. The movie (see SQUARE DANCING, February, 1978) starring Jane Fonda, James Caan and Jason Robards, is now showing in theaters throughout the United States. What makes this movie so special is the square dance sequences. Dean Edwards, who has been a square dance caller since 1944, was responsible for teaching Miss Fonda and Mr. Caan how to square dance. He also advised the producers of the movie on authentic dance patterns and he did the calling for the dance during filming. Twenty-two couples from the "Squares 4 Fun" group participated in these dance scenes. Mr. Edwards describes his style of dancing as "Olde Tyme" square dancing; dancing in which the caller guides the dancers through each step of each patter. The "Squares 4 Fun" group is sponsored by the "I Do" Sunday School class of the First Christian Church. All proceeds collected are donated to local charitable organizations and other needy causes. The primary basis for this group of dancers is love and friendship, which are actively enjoyed by all who are part of the group.

California

The 7th Annual Almond Blossom Festival will be held February 16-18 in Durham.

Square dancers are hardy souls! This group of Colorado dancers found that "high level" dancing required more than the usual square dance attire.



ROUND THE WORLD of SQUARE DANCING

There will be a beginners' level dance on Friday night with regular club level dances on Friday and Saturday. Callers for this event will be Ken Bishop, Aubry Amator, Ron Telford and Daryl Clendenin. Rounds will be cued by Ward and Joyce Foster. Trailer and camper parking will be available and Sunday morning everyone is invited to partake of a pancake breakfast with a free dance afterward. This event will be hosted by the Checkerboard Squares of Durham.

The 1st Annual "Square Dancers Squaring Up to Fight Arthritis" has come and gone, but for those of you involved, the results were worth it! The net proceeds, \$2,223.32, was presented in the name of Square Dancers of Southern California on the afternoon of the 24th Annual Stop Arthritis Telethon broadcast on KTLA Channel 5. Though this event started in California, it is mushrooming across the country in Kansas, Oklahoma, Connecticut, Virginia and Hawaii. Make plans to attend the 2nd Annual "Square Dancers Squaring Up to Stop Arthritis," on Sunday, December 2, 1979 at Riverside's Municipal Auditorium!

North Carolina

Metrolina Dancers of Charlotte will present its 1st Annual Sweetheart Dance on February 23rd and 24th. Cal Golden from Hot

Springs, Arkansas, and George Lanier, North Carolina's own caller, will be on hand to make this an enjoyable event.

New Hampshire

A statewide committee meeting was held at the Sheraton Wayfarer in Manchester, N.H. in October. Many square dancing dignitaries were present. Plans for the 20th New England Square and Round Dance Convention, to be held in Manchester in April, 1979, were presented to the group. This is a great undertaking, and involves 10,000 dancers, 130 callers and 50 round dance cuers, who will be using 18 halls in the Greater Manchester area.

Connecticut

CASDC's President's Leadership Conference led by Paul Stone and his co-chairmen, Iris Trevethan and Dick LeBlanc, was a great success. Some 150 people from clubs in the Connecticut Association participated in the afternoon and evening sessions. Several topics were open for discussion, and the presidents met in small groups to try to resolve questions submitted in advance from the clubs.

Georgia

The 14th Jekyll Island Jamboree held in August was a huge success. The many dancers and fine callers who helped with the program did a super job! Badges for attendance over the years went to Mr. and Mrs. Lamar Wiggins, Albany, Georgia. Mr. and Mrs. Mac McDonal from Macon, Georgia have a perfect attendance record. They are the presidents of the Georgia State Square Dancers Associa-



Square dancing (left) preceded the testimonial dinner recently honoring Gladys "Sunshine" Sahr in Hilo, Hawaii. "Sunshine" (above) says square dancing is a way of life with her.

tion. The 15th Annual Jekyll Island Jamboree will be August 16-19, 1979 at the Aquarama and Buccaneer Motor Lodge.

South Carolina

The Myrtle Beach Ball, September 14-16, at Myrtle Beach, S.C. was masterminded by Laverne and Barbara Harrelson of Lancaster, S.C. There were 1,497 square dancers present and they all had a marvelous time. Garth and Bea Mason, from Sierra, Arizona, came 1,900 miles for this event. The host club was the Whirling Wheelers of Myrtle Beach. A plaque was awarded to the Red Rose Ramblers of Lancaster, S.C. for having the most members present (110). The runner up was Kalico Kapers, with 88 members present. Included in the festival was a clogging exhibition with instruction by Bill Nichols, instructor at Fontana Village Resort in Fontana, N.C. It may be of interest to know that Bill Nichols was in an automobile accident several years ago, and the doctors told Bill that he would never walk again! It just shows what a potent medicine square dancing can be! Bless you, Bill. — *Jack Thompson, Mechanicsville, Va.*

Vermont

The Lakeside Steppers of Burlington are celebrating the 10th Anniversary of the Maple Sugar Festival on March 23 and 24 at the Burlington High School. Jerry Schatzer and Ron Schneider will call two levels of dancing, Mainstream Plus and Advanced. Rounds will be under the leadership of Len and Winnie Taylor.

Alabama

Now is the time to make plans to attend Mobile's Azalea Trail Square and Round Dance Festival on March 2 and 3 in Mobile's Municipal Auditorium. Jerry and Barbara Pierce will lead the rounds, with Johnnie Wykoff and Bob Fisk calling squares. Bill Nichols and Simone, from Walhalla, South Carolina, will conduct a clogging workshop. For additional information, write to Mobile Square Dance Assn., P.O. Box 6082, Mobile, Alabama, to the attention of Jim and Betty Norsworthy.

Florida

The Fun N' Sun Square and Round Dance Festival will be held March 23, 1979 at Clearwater, Florida. Wade Driver, from Houston, Texas, and Don Rand, Largo, Florida, will be calling and cueing. This will be a special

event, and an invitation is extended to all those dancers who want to have a great time in Florida. For more information contact Perry Barnes, R#1 Box 528, Palm Harbor, Florida.

Ecuador, South America

Max McAlister from Davenport, Iowa, who speaks very little Spanish, instructed a group of square dancers in Guayaquil, Ecuador, South America. By the "show and tell"



The first square dance class in Ecuador.

method (and with the help of a translator), Max taught these young people the 50 basics and they really enjoyed learning! This is the first class of its kind here and now the hunt is on for additional callers to take over when Max comes back home!

Massachusetts

Bob Howard's Dance-a-Thon was held at the High Point Motor Inn in Chicopee, Mass. on January 27 and 28. This Dance-a-Thon is an 18-hour continual square dance to raise funds for the research of cancer. Last year, the 2nd Annual Dance-a-Thon raised over \$2,900, with all monies going directly to the Cancer Society. Square and round dance cuers and callers from all over New England participated in this event. What a great day for all

(Please turn to page 56)

THE FABULOUS AC-300. SOUND BY HILTON.



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1979

EASING A CLASS INTO ALL POSITION DANCING

By Herb Egender, Aurora, Colorado

IT IS NOT UNCOMMON to hear dancers say, "There are too many new movements. Why don't we really use what we already have?" Quite often we do not explore fully the movements on accepted lists. The number of arithmetic combinations of just the 38 Basics Program movements is astronomical. That is not to say that they would all flow smoothly in a dance, but the point is that great variety and pleasure can be found in using what we already have without resorting to the use of new, constantly changing material. Let me hasten to add that I am not anti-new material so long as its development and use is seasoned with good judgment.

One way of making optimum use of accepted material is through all position dancing (APD). All position dancing simply is based upon the premise that a great number of square dance movements can be done not only from the "standard" position of a man with a lady on his right, but also from a number of other positions. True, all position dancing may include, but is not limited to, "Arky;" it will include all positions in which the movement can be done according to its basic definition. Thus, even some of the relatively simple movements can take on a number of fun, interesting, and sometimes challenging patterns:

**Heads square thru, right and left thru
Square thru, do a U turn back
Square thru three quarters
Do a U turn back, half square thru**

**Do a U turn back, square thru one
Do a U turn back
Left allemande**

**Head ladies only with the corner
Box the gnat
Square your sets just like that
Heads (boys) square thru
Square thru the outside two
Partner trade, square thru
Centers (girls) square thru
Outsides (boys) cloverleaf
Star thru, promenade
Heads wheel around, right and left thru
Slide thru
Left allemande**

Unfortunately, dancers often are taught only one way to do the basic movements when they go through class. This may be due to the lack of time to cover all the material, pressure from the club to hurry and produce new members, or lack of knowledge and experience of the instructor. Whatever the reason, most dancers develop a strong and deep-seated orientation to executing movements in terms of "boys" and "girls" or "men" and "ladies" and from the "standard" position. Most of us callers, if we are honest, have to admit that we perpetuate the habit by using these terms most of the time and by neglecting to use a variety of positions in the figures we call. Consequently, many dancers need re-orientation and practice to develop all position habits.

It seems to me that there are two basic requirements for easing into all position dancing. The first is a thorough knowledge of each basic movement described in terms of position rather than in terms of boy/girl. For example, the definition of recycle (page 12, *SQUARE DANCING*, December 1977) states, "Starting from an ocean wave setup, the *ends* of the wave cross fold as the *centers* of the wave fold in behind the ends and follow them on around until they end as two facing

couples." The important point is that the movement is described in terms of position. With a thorough knowledge of that definition, we should be able to do recycle no matter who occupies the end and center positions:

Heads square thru, do sa do
Make a wave, recycle
Sweep one quarter, slide thru
Left allemande

Heads square thru, slide thru
Square thru three quarters, courtesy turn
Lady lead dixie style — ocean wave
Recycle, left allemande

Head ladies chain, heads roll away
Heads square thru, do sa do to a wave
Recycle, pass thru
Do a U turn back, star thru
Promenade

The second basic requirement for easing into all position dancing is to restructure one's thinking from the boy/girl concept to the position concept. We must accustom dancers to think in terms of ends, centers, leads, etc. and get them in the habit of establishing those positions by proper execution and touching to establish position in appropriate formations such as lines, waves, and columns. When we have convinced dancers that the ground rules remain the same regardless of position, get them used to position directions, and make them conscious of proper execution and establishing position, then all position dancing becomes second nature to them and a source of great pleasure. It sounds simple, but it takes time and practice for both the caller and the dancer. Of course, there are formations in which the direction must be given in terms of boy/girl, and none of the above is meant to suggest that we discard these terms. Some of these points can be illustrated by this relatively simple figure:

Heads square thru, curlique (check your wave)
Swing thru, centers trade, boys run
Slide thru, curlique, swing thru
Centers trade, boys run, slide thru
Left allemande

We should not launch into all position dancing willy nilly but need to examine each movement to see if it is appropriate for the all

position concept. I do not recommend looking for new ways to do a left allemande. Furthermore there are calls which might be excellent for demonstration and practice but which might be considered in a "gimmick" category. They are valuable additions to a caller's bank of figures, but might not be suitable for more than occasional use at an open dance. As with all material, good judgment will dictate how the material should be used. The square thru figures above could be in this category. Similarly, the following wheel and deal exercisers are fun, thought-provoking, and good practice, but can be overworked:

Four ladies chain three quarters
Heads lead to the right, circle to a line
Pass thru, wheel and deal
Stand back to back, wheel and deal
Stand back to back, wheel and deal
Stand back to back, bend the line
Slide thru, right and left thru
Pass to the center, square thru three quarters
Left allemande

Heads square thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, left allemande

Some dancers who did not receive the opportunity for all position training and practice during their classes may be reluctant to go back to work on such things as square thru or wheel and deal. However, they have fun with figures such as those above because of the excitement of the unexpected and the challenge of "playing the game." The CALLERLAB Quarterly Experimental Movements also provide an excellent vehicle to get a club in the habit of all position dancing. Most dancers readily accept instruction on the Quarterly Movements, and the all position concept can be included at the same time. I have found reaction to this approach to be enthusiastic. If we, the callers, will examine our current lists of movements, we will discover untold possibilities of adding variety

SPECIAL WORKSHOP EDITORS

Joy Cramlet Round Dances
Ken Kernen Ammunition

Our Workshop lead article author this month is Herb Egender, a triple threat man whose ability as a caller/teacher spans squares, rounds and contras. Long associated with square dancing, Herb and his wife Erna (see Fashion Feature, page 94) were members of the famed Cheyenne Mountain Dancers in the late 1930's. The Egenders lend their enthusiastic support to the activity.

to our program and pleasure for the dancers by exploring the different positions from which accepted movements can be executed logically and comfortably. Following are only a few examples of using "non-standard" setups for some of the CALLERLAB Experimentals:

**All four couples half sashay
Heads pass thru, around one
Make a line, pass thru, tag the line
Track II, centers trade, centers run
Bend the line, flutter wheel
Slide thru, right and left thru
Square thru three quarters, trade by
Left allemande**

**Heads square thru, swing thru
Centers run, tag the line
Track II, split circulate, boys run
Pass thru, wheel and deal, zoom
Centers pass thru, left allemande**

**Head ladies chain, heads pass thru
Around one to a line, curlique
Coordinate, bend the line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, star thru
Trade by, left allemande**

**Heads lead right, circle to a line
Curlique, do a U turn back
(Left) coordinate, couples circulate
Wheel and deal, right and left thru
Touch to a wave, recycle
Left allemande**

**Heads lead to the right, circle to a line
Left swing thru, single hinge
(Left) coordinate, couples circulate
Bend the line, star thru, trade by
Slide thru, curlique, coordinate
Bend the line, star thru
Pass to the center, swing thru
Turn thru, left allemande**

**Heads pass thru, around one to a line
Pass thru, chase right,
Cast off three quarters, centers trade
Boys run, pass thru, chase right
Boys run, pass thru, wheel and deal
Zoom, curlique, left allemande**

**Heads lead right, circle to a line
Swing thru, single hinge
Coordinate, ferris wheel
Left square thru three quarters
Swing thru, recycle
Left allemande**

**Heads left square thru, left swing thru
Centers run, tag the line
Track II, boys run, slide thru
Left allemande**

**Heads lead to the right, circle to a line
Pass thru, chase right, swing thru
Walk and dodge, chase right
Swing thru, walk and dodge
Chase right, swing thru
Walk and dodge, partner trade
Cross trail thru, left allemande**

**Heads lead right, circle to a line
Curlique, circulate one place
Boys run, pass thru, chase right
Coordinate, couples circulate
Bend the line, turn and left thru
Left allemande (1P2P line)**

SINGING CALL

SOLITAIRE

By Darryl McMillan, Lynn Haven, Florida
Record: Ranch House #207, Flip Instrumental
with Darryl McMillan

OPENER, MIDDLE BREAK, ENDING
**Solitaire I'm getting good at solitaire
Men star right around from there
Left allemande the corner girl do sa do
Men star left in the middle
It's one turn and then swing your own
Promenade her again
I could be the best at being blue
I'm getting good at missing you**
FIGURE:

**Heads square thru around corner do sa do
Swing thru and then boys run right and
Ferris wheel center two curlique
Make a right hand star roll it once around
Swing your corner promenade that town
I could be the best at being blue
I'm getting good at missing you**

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

READY FOR SUNSHINE — CEM 37026

Choreographers: Roy and Jean Green

Comment: Busy but not difficult two-step. Peppy music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Walk, —, 2, —; Side, Close, Cross end SIDECAR, —; Walk, —, 2, —; Side, Close, Cross end BANJO, —;
5-8 Twisty Vine, —, 2, —; 3, —, 4, —; Fwd, —, Fwd/Check, —; XIB, —, Side, —;
9-12 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face WALL, —;
13-16 Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; Side, —, Front end BUTTERFLY, —;

PART B

- 1-4 Rock Side, —, Recov, —; XIF, Side, XIF, —; Rock Side, —, Recov, —; XIF, Side, XIF, —;
5-8 CLOSED Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Bk, —; Walk, —, 2, —;
9-12 Side, —, Behind, —; Side, —, Front, —; Side, Close, Side, —; Side, Close, Cross end SEMI-CLOSED face LOD, —;
13-16 Fwd, —, Manuv M face RLOD in CLOSED, —; Pivot, —, 2 M face WALL, —; Turn Two-Step; Turn Two-Step end M face LOD;

SEQUENCE: A — B — A — B — A thru meas 14 plus Ending.

Ending:

- 1-2 CLOSED M face WALL Side, Close, Side, Close; Push/Point REV SEMI-CLOSED.

SATIN SMOOTH — CEM 37026

Choreographers: Vernon and Sandy Porter

Comment: An intermediate two-step routine. The music is adequate.

INTRODUCTION

- 1-4 CLOSED M face LOD Wait; Wait; Side, Touch, Side, Touch; Dip, —, Recov, —;

PART A

- 1-4 Fwd, —, Check to BANJO, —, Bk, Side, Fwd, Lock; Fwd, —, Check, —; Bk, Side, Fwd, Lock;
5-8 Fwd, —, Manuv to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step end BANJO M face LOD; Fwd, Close, Bk, Close;

PART B

- 1-4 L Turn, —, Side, Close; L Turn, —, Side, Close end M face WALL; Fwd, —, Side, Behind; Fwd, Draw, —, Touch;
5-8 Telemark, —, 2, 3; Thru, —, Side, Close; Side, Behind, Side, Front; Pivot, —, 2, —;

PART C

- 1-4 Cross/FLare, —, Cross/Flare, —; Cross Side, Cross, —; Cross/Flare, —, Cross/Flare, —; Cross, Side, Cross end BANJO M face LOD, —;
5-8 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Twisty Vine, 2, 3, 4; (Twirl) Fwd, —, 2, —;
SEQUENCE: A — A — B — A — C — C — B — A plus Ending.

Ending:

- 1 Bk, Fan, —, Lean/Point.

FANTASY WALTZ — Hi-Hat 967

Choreographers: Roy and Phyllis Stier

Comment: This waltz routine and the music is nice, even unusual in spots.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; (Shift weight to L foot) Side Hover, —, Brush/Side to V SEMI-CLOSED; Pick up to CLOSED, 2, 3;

PART A

- 1-4 (L) Waltz Turn end M face RLOD; Bk, Side, Check BANJO M face DIAGONAL LOD & WALL; Bk, Side, XIF to end SIDECAR M face DIAGONAL RLOD & WALL; Side, Draw, Hover;
5-8 SEMI-CLOSED Fwd, 2, 3; Fwd, Face, Hook; (Unwind) Around, 2, 3 CLOSED M face LOD; Side, Draw, Touch;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A

PART B

- 1-4 L Turn, Side/Close, Side to BANJO; Bk, Fwd, Fwd M face LOD; R Turn M face WALL, Side/Close, Side to SIDECAR; Bk, Turn, Side to REV SEMI-CLOSED LOD;
5-8 Thru, Side, Behind SEMI-CLOSED RLOD; Side, Draw, —; CLOSED (L) Waltz Turn; (L) Waltz Turn end M face LOD;
9-12 Repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B except to end BANJO M face LOD & COH:

INTERLUDE

- 1-4 1/4 R Turn SIDECAR, Point M face DIAGONAL LOD & WALL, —; 1/4 L Turn BANJO, Point M face DIAGONAL LOD & COH, —; 1/4 R Turn SIDECAR, Point M face DIAGONAL LOD & WALL, —; Bk, L

Turn to CLOSED M face LOD, Touch;
SEQUENCE: A — B — Interlude — A — B —
 Interlude plus Ending.

Ending:

1-4 **CLOSED M face LOD 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —; 1/4 R Turn, Point Side, —;**

5-8 **Dip Bk, —, Twist; Recov, —, Touch; (Twirl) Side, Behind, Side; Point Thru, —, —.**

IT HAD TO BE YOU — Hi-Hat 967

Choreographers: Merl and Delia Olds

Comment: A pleasant two-step to dance and very good dance music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;**

PART A

1-4 **Side, Close, Side, —; BANJO M face LOD & WALL Rock Fwd, —, Recov, —; CLOSED M face WALL Side, Close, Side, —; SIDECAR M face RLOD & WALL Rock Fwd, —, Recov, —;**

5-8 **CLOSED M face WALL Side, Close, Side, Flare; Behind, Side, Thru, —; Turn Two-Step; Turn Two-Step;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

17-20 **Side, Close, Turn to OPEN, —; Rock Fwd, —, Recov to BUTTERFLY, —; Side, Close, Turn to LEFT-OPEN facing RLOD, —; Rock Fwd, —, Recov to CLOSED M face WALL, —;**

21-24 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close SEMI-CLOSED; Walk — 2, —;**

25-28 **Circle Away Two-Step; On Around Two-Step; Together Two-Step LOOSE-CLOSED; Side, Close, Thru to SEMI-CLOSED face LOD, —;**

29-32 **Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Behind, Side, Thru; Side, Draw, Close, —;**

SEQUENCE: Dance goes thru twice Step Apart and ACK.

ROSE WALTZ — Grenn 14266

Choreographers: Vernon and Sandy Porter

Comment: A nice waltz with lovely music.

INTRODUCTION

1-4 **LEFT-OPEN M face WALL Wait; Wait; (Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD, 2, 3;**

PART A

1-4 **(L) Waltz Turn; (L) Waltz Turn end SEMI-CLOSED face LOD; Fwd Waltz; Fwd, Side, Turn M face RLOD in SIDECAR;**

5-8 **Rock Fwd, Recov to face LOD in BANJO, 2; Manuv, 2, 3 M face RLOD in CLOSED; (R) Waltz Turn end M face LOD; Fwd Waltz;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

1-4 **Waltz Away, 2, 3; (Wrap) Fwd, 2, 3; Fwd Waltz; Thru, Side, Close to BUTTERFLY;**

5-8 **Twinkle, 2, 3; Twinkle, 2, 3; Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

INTERLUDE

1-2 **(Twirl) Side, Behind, Side; Pickup to CLOSED M face LOD;**

SEQUENCE: A — B — Interlude — A — B — Interlude plus Ending.

Ending:

1-4 **(L) Waltz Turn; (L) Waltz Turn end M face WALL; Dip, Twist, —; Kiss, —, —.**

SUGAR LIPS — Grenn 14266

Choreographers: Bob and Barbara Wilder

Comment: Real perky two-step and lively big band sound music.

INTRODUCTION

1-4 **BUTTERFLY M face WALL Wait; Wait; Side, Close, Fwd, —; Side, Close, Thru, —;**

5-8 **Circle L, —, 2, —; Together, —, 2, —; Apart, —, Point, —; Together to OPEN facing LOD, —, Touch, —;**

PART A

1-4 **Fwd, Lock, Fwd, —; Walk, —, 2, —; Fwd, Lock, Fwd, —; Fwd, —, 2, —;**

5-8 **Vine Apart, 2, 3, —; Circle L, —, 2, —; Fwd, Close, Fwd, —; Walk Together, —, 2 to CLOSED M face WALL, —;**

9-12 **Side, Close, Fwd, —; Rk Fwd, —, Recov, —; Side, Close, Bk, —; Rk Bk, —, Recov, —;**

13-16 **Turn Two-Step; Turn Two-Step face LOD; (Twirl) Walk, —, 2, —; 3, —, 4 end CLOSED M face LOD, —;**

PART B

1-4 **Side, Close, Cross to SIDECAR, —; Walk Out, —, 2, —; Side, Close, Cross to BANJO, —; Walk In, —, 2, —;**

5-8 **Fwd, Close, Bk, —; Bk Up, —, 2, —; Bk, Close, Fwd to SEMI-CLOSED facing LOD, —; Walk, —, 2, —**

- 9-12 **Vine Apart, —, 2, —; Side twd LOD, —, Behind BUTTERFLY M facing WALL, —; Side, Behind, Side, Front to SEMI-CLOSED face LOD; Walk, —, 2, —;**
 13-16 **Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Side, Close, Side, Close; Side, —, Reach Thru to OPEN facing LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

1-8 Repeat action meas 1-8 Part A and ACK.

DIAMOND CIRCULATE

By Les Gore, Kalispell, Montana

Box 1-4 star thru
Slide thru, right and left thru
Veer left, centers hinge
Diamond circulate twice
Flip the diamond, swing thru twice
Boys run, couples circulate
Centers hinge, diamond circulate
Flip the diamond, swing thru
Boys run, wheel and deal
Star thru, side thru
Allemande left

QUARTERLY SELECTION DRILLS

Last month in the Workshop Cal Golden started us out with a number of dances he uses when working with the CALLERLAB Quarterly Selections. This month he places the spotlight on Roll. Try these at your next workshop.

ROLL, an individual turn in place in the direction of the body flow of the dancer, is sometimes misinterpreted by the teacher. We urge all callers to read and learn the original instructions of the term "roll" and to emphasize that it is an individual movement. Example: Facing couples pass thru, partner trade and roll (to face).

Box 1-4
Swing thru, boys run
Half tag trade and roll
Pass to the center
Square thru three quarters
Allemande left

Heads pass thru
Partner trade and roll
Touch a quarter, boys run
Pass thru
Partner trade and roll
Turn thru, left allemande

Head couples square thru
Touch a quarter
Trade and roll
Left allemande

Box 1-4
Swing thru, girls trade
Boys trade, boys run
Half tag, trade and roll
Left allemande

Head couples touch a quarter and roll
Slide thru, star thru
Pass the ocean
Single hinge and roll
Box the gnat
Right and left thru
Left allemande

1P2P
Touch a quarter, trade and roll
Pass thru
Partner trade and roll
Square thru three quarters
On the third hand grand right and left

Four ladies chain three quarters
Four ladies chain across
One and three star thru and
Roll, slide thru
Touch a quarter, scoot back
Boys run
Touch a quarter and roll
Slide thru, left allemande

One and three touch a quarter
Roll, slide thru
Touch a half and roll
Touch three quarters and roll
Star thru, couples circulate
Bend the line
Right and left thru
Slide thru, left allemande

1P2P
Swing thru, girls trade
Boys trade, boys run
Half tag, trade and roll
Touch a quarter
Single file circulate
Boys run, allemande left

1P2P pass thru
Partner trade and roll
Touch a quarter, boys run
Pass the ocean, swing thru
Boys trade
Touch three quarters and roll
Right and left grand

Box 1-4

Step to an ocean wave
Scoot back, boys trade
Boys run, half sashay
Walk and dodge
Partner trade and roll
Box the gnat
Change hands, left allemande

SQUARE BACK

By Karl-Henrich Fischle
Hannover, Germany

Heads square thru four hands
Do sa do, square thru four hands
Bend the line
Square thru four hands
U turn back
Square thru four hands
Bend the line
Square thru four hands
Right and left grand

SINGING CALLS

GREAT AFTERNOON

By Gary Shoemake, Carrollton, Texas
Record: Chaparral #304, Flip Instrumental with
Gary Shoemake
OPENER, ENDING

Circle left eight beats of singing fill

— — — —, — — — —

Walk around corner see saw own
Men star right one time you roam
Left allemande your corner come back one
Swing that girl then promenade
I can't say we had a good morning
But dang it's been a great afternoon

MIDDLE BREAK

Four ladies chain across you go
Rollaway and circle to the left
Four ladies rollaway and circle that ring
Left allemande then you weave that old ring
My morning headache lasted til noon
Do sa do and then you promenade
I can't say we had a good morning
But dang it it's been a great afternoon

FIGURE:

Head two couples square thru and go
Round that corner lady do sa do her
Swing thru then the boys run right then
You bend the line right and left thru
Well those ladies lead dixie style
Gonna' make your ocean wave
Slip the clutch left allemande
Come back and promenade
I can't say we had a good morning
But babe it's been a great afternoon

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

WASHINGTON LEE SWING

By Dave Taylor, Naperville, Illinois
Record: Blue Star #2072, Flip Instrumental with
Dave Taylor

OPENER, MIDDLE BREAK, ENDING

Sides face your partner

Everybody grand square

We took the leg from some old table

We took the arms from some old chair

And for a neck we used a bottle

And from a horse we took some hair

Four ladies promenade one time that ring

And when you're home you swing

Swing your honey round and round

And everybody promenade that ring

I got more lovin' from that gosh darn dummy

Than I ever got from you

FIGURE:

Well now the heads lead to the right

And circle four you know

You break and make a line

Forward up and back you go pass thru

Chase right and when you're thru

Boys run around a girl everybody slide thru

And then square thru three hands

corner swing

Left allemande come back and

You can promenade that ring

You promenade that ring

Take your honey home again

To the Washington and Lee swing

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

BOOGIE GRASS BAND

By Wade Driver, Houston, Texas
Record: Rhythm #121, Flip Instrumental with
Wade Driver

OPENER, MIDDLE BREAK, ENDING

Circle left

There's a new kind of music going round

It's known as that boogie grass sound

Left allemande do sa do your own

Left allemande weave the ring

I love to hear Bill sing about Kentucky

Do a do sa do that girl and promenade

When you put the music all together

We can dance to that boogie grass band

FIGURE:

Those heads square thru four hands you do

Do sa do around that corner one

Swing thru and then spin the top my friend

Boys move up do the right and left thru

C'mon square thru three quarters round

Swing that corner round and promenade

When you put the music all together

We can dance to that boogie grass band

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

Heads go forward and back to the ring
Go forward again and opposite swing
Now face to the sides and do sa do
It's back to back and around you go
Circle up half and don't you blunder
Insides arch outsides under (dive thru)
Circle up four in the middle of the floor
Go once around and then no more
Rear back and pass thru
Do sa do and around you go
Circle up half and don't you blunder
Insides arch and outsides under (dive thru)
Circle up four in the middle of the floor
Once around and then no more
Rear back and pass thru
Left allemande

Allemande left the corner maid
Pass your own gal right on by
Right to the next one on the sly
Go all the way around and pull on by
Go forward left and a right, turn back one
It's a left hand 'round new corner one
It's right and left and on you go
Turn this one like a do paso
Her by the left and corner right
Her by the left, left hand swing
Gents star right go across the ring
To the opposite girl for a left allemande
Right to the next and on you go
Next little lady do paso
It's corners right but not too far
Left to partner for an allemande thar
Back right up like a Cadillac car
Slip the clutch, left allemande

Promenade don't slow down
One and three wheel around
Right and left thru
Same four half square thru
U turn back and pass by one
Promenade the next and don't slow down
Two and four wheel around
Right and left thru with those you found
Half square thru
Now right to mother pull on by
Allemande left

Head two couples stand back to back
Separate around the outside track
It's all the way around, don't be slow
When you meet her again do a do sa do
Now pass right by and go around one
Squeeze between the sides and line up four
Go forward up and back with you
Straight across right and left thru
Right and left back on the same old track

Go eight to the middle with a yak, yak, yak
Now roll away half sashay
Go forward and back once more today
Star thru, California twirl
Left allemande

Head gents star right in the center of the ring
Pick up corners as you go by
Hug them tight, don't let them cry
Ladies swing in, gents swing out
Turn that star the other way about
Now there's your partner grab her too
She's the gal with the worn out shoe
Take those gals on home you see
Back out to place in lines of three
Six to the center and back you go
Forward again and do sa do
Around you go now back to the bar
Just the girls left hand star
Now back by the right, right hand star
Pass old partner right on by
Allemande left and a right and left grand

SINGING CALL ADAPTATION

GOODY GOODY

Adapted by David Cox, Eriva Heights, Australia
Record: Chinook 002

OPENER, MIDDLE BREAK, ENDING

Join your hands and circle around that ring,
goody goody

Reverse back along go single file, goody
goody

Men step out, backtrack, meet that lady box
the gnat

Grand right and left around, hand over hand
you don't fall down

You do sa do and face that corner girl, al-
lemande her

You swing your own and then you promenade
Hip hurray and halleluah, you had it coming to
ya

I hope you're satisfied you rascal you

FIGURE

Head two couples promenade half way, goody
goody

A right and left thru you turn the girl I say,
goody goody

Square thru and count to four, go walking
'round the floor

Right and left thru turn that Sue, star thru
across and now you

Pass thru and swing that corner girl, goody
goody

Left allemande and then you promenade

You found yourself a brand new Sue and she's
a goody goody like you

I hope you're satisfied you rascal you.

SEQUENCE: Opener, Figure twice, Middle
Break, Figure twice, Ending.



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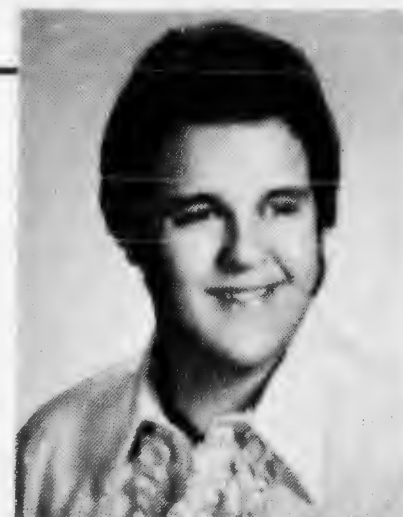
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CALLER of the MONTH



Bronc Wise — Long Beach, Ca.

WHILE ATTENDING Long Beach (California) Jordan High School, Bronc Wise was successful as a heavyweight wrestler, played lead guitar and sang with a rock group. Bronc graduated in 1976 and at present is a Business Administration Major at Long Beach City College.

In 1974 Bronc was persuaded by his square dancing parents to attend a class for beginners, with the stipulation that if he didn't like it he would not be forced to continue. On the first night of class, Bronc decided that the life of a square dance caller was what he wanted.

When his desire was made known to caller Bill Hays, Bill offered his advice and ideas, gave Bronc a record of Summer Sounds and told him to learn it and call it at a dance the next week. So, there was Bronc, halfway through beginners' class and scared to death, doing his first singing call in public. Later Bronc was introduced to Dick Houlton who also gave him a great deal of advice, critiqued tapes of his calling and, like Bill, was always willing to lend a hand.

At the present time Bronc has a Plus Two Workshop, an Advanced Workshop, two

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Basic classes and guest calls for clubs ranging in level from Basic to Challenge One.

Bronc is a member of CALLERLAB, a member of the Board of Directors of the Square Dance Callers Association of Southern California and an associate member of California Professional Callers Forum. He has recorded on the C-Bar-C and D&R labels.

Bronc tells us his main objective as a caller is to keep square dancing as smooth and comfortable as possible. As this is the theme for CALLERLAB and the National Convention for 1979, he feels that more callers should try to keep their programs smooth, comfortable and fun.

(**LETTERS**, continued from page 3)

scholarship certainly did help the square dancing cause.

Clyde Cullings
Saginaw, Michigan

Thanks so much for your comments on the scholarship. Sometimes we wonder whether to continue the program or not and then along comes a nice letter like yours and we get enthused all over again. — Editor.

Dear Editor:

Your magazine, SQUARE DANCING, has been one of the magazines local callers are recommending to other callers as well as dancers in this area. We enjoy SIO. My husband, a caller, likes the entire magazine, and I read most of it. I have truly enjoyed such articles as the New Dancer, The Caller's Wife, Recommendations for Officers and most of all, the initiation ceremony for incoming officers. I have adapted this ceremony to fit the offices of my husband's club and believe his is the only club in the area to use a candlelight initi-



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ation ceremony for installing new officers. Thank you for such interesting and informative articles. By using ideas from all over the country you are opening up more interesting aspects for square dancing, which is truly my only recreational love. We have been dancers for five years, caller for three and a half years, and are just entering the round dance world.

Joyce Hopper

Louisville, Kentucky

(**WORLD**, continued from page 43)

square and round dancers to get together and raise money for such a worthwhile cause, while doing the thing they enjoy the most!

Germany

How old is square dancing in Europe? Chatterbox, the European magazine for square dancers, compiled a list of dates which should be of interest to everyone in the square dance activity. In 1949 the first dance was held in the USO Country Club in Bremen. In 1950, the start of regular dancing every 4th Saturday took place in Augsburg. In 53, they danced in Munich. For 29 years, square dancing has been popular in Europe!

Michigan

A new singles square dance club, the Solo Stars, was formed in Madison Heights this fall. The club's purpose is to bring square dancing to the great many singles in the suburbs of Detroit. The beginner's class had such a great turnout that another one will be starting after the first of the year.

WORLD NEWS DEADLINE: News to appear in the May issue of **SQUARE DANCING** must reach us no later than March 1. While we never guarantee that your release will be used, we try to include as much news of a varied nature as possible.

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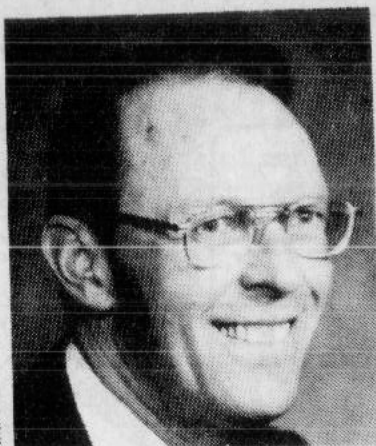


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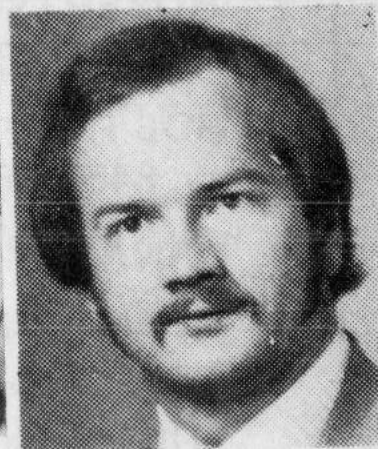
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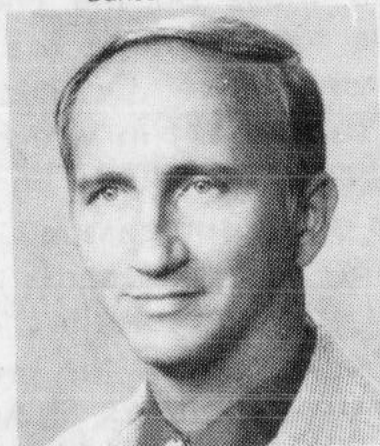
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SINGING CALLS

GREAT AFTERNOON — Chaparral 304

Key: C Tempo: 132 Range: HD
Caller: Gary Shoemake LC

Synopsis: Complete called printed in Workshop.

Comment: A fine recording in all aspects. Good instrumental with standard choreography arrangement. One of Gary's best efforts. This one gets the nod over a release of the same tune on another label. A good buy. Dancers liked it slowed slightly. Rating: ***

SUNNY — Thunderbird 185

Key: F Minor Tempo: 128 Range: HC
Caller: Ron Libby LF

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — corner allemande — come back one — promenade (Figure) Heads square thru four

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

hands — corner do sa do — swing thru — scoot back — come back out make a new wave — recycle — left allemande — partner do sa do — swing corner — promenade.

Comment: Dancer reaction was very mixed on this record. Callers with good voices will probably enjoy this tune. To this reviewer it just doesn't have a square dance "feel." Nice music. It may be a sleeper, but don't count on it. Rating: *+

JOHNNY BE GOOD — Lore 1170

Key: G & A Tempo: 136 Range: HE
Caller: Dean Rogers LD

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

Comment: A boogie woogie type of release that may have to be slowed slightly for dancer comfort. Instrumental is above average and key change in middle break added to dancer feeling. This tune seemed to fit Dean on his called side. Rating: **

COME TO ME — Hi-Hat 495

Key: B Flat Tempo: 128 Range: HB Flat
Caller: Ernie Kinney LA

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do own — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — do sa do — corner curlique — scoot back — boys fold — girls turn thru — star thru — promenade.

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Comment: Nice choreography flow by Ernie.
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produce steady choreography for the
dancers. Rating: **

do sa do — swing thru — boys run right —
wheel and deal face those two — right and left
thru — dive thru — square thru three quarters
— swing corner — promenade.

Comment: A relaxing feel on this Hi-Hat release
with good dancer appeal. Figure is not special
but seems to fit the rhythm. A middle of the
dance offering. Finale offers a grand spin.
Rating: **+

CALL ME MR. INBETWEEN — Hi-Hat 496
Key: B Flat Tempo: 128 Range: HB Flat
Caller: Lee Schmidt LB Flat
Synopsis: (Break) Four ladies promenade once
around — box the gnat at home — swing —
join hands circle — allemande left — weave
ring — do sa do — promenade (Figure) Heads
flutter wheel — sweep a quarter — pass thru —

DON'T LET THE GOOD TIMES GO — Lore 1169
Key: G Tempo: 130 Range: HD
Caller: Harold Bausch LD
Synopsis: (Break) Sides face grand square —

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allemande corner — weave ring — do sa do — promenade (Figure) Heads pass the ocean — recycle — pass thru — right and left thru — eight chain four — do sa do — swing thru — turn thru — swing corner — promenade.

Comment: A tune for callers with good voices. Choreography is average and Mainstream structure. Good instrumental and nice job by Harold. Rating: **

Synopsis: (Break) Join hands circle — all eight star right one time — men backtrack twice around — do paso — roll promenade (Figure) Heads promenade full around — sides do sa do — swing thru — spin the top — right and left thru — square thru three quarters — swing corner — promenade.

Comment: This reviewer will go out on a limb and state that this seems to be Frank Messina and MacGregor music released under a new label. Good music with very average figure. Dancers had difficulty in understanding the called side in the beginning. Is this the beginning of a new trend? Rating: *+

BABY I'M GONNA MAKE YOU PROUD —

Toni 101

Key: A Tempo: 130

Caller: Oliver Copeland

Range: HA

LC Sharp

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HEART FULL OF LOVE — Blue Star 2071

Key: A Tempo: 130 Range: HA

Caller: Marshall Flippo LG Sharp

Synopsis: (Break) Join hands circle left — re-verse walk in single file — girls backtrack — turn thru — left allemande — weave ring — swing partner — promenade (Figure) Head two square thru four hands — corner do sa do — slide thru — pass thru — partner trade — reverse flutter wheel — ladies lead dixie style to ocean wave — trade wave — boys run right around one girl — promenade.

Comment: As usual Flip comes up with a very danceable release. This reviewer does not feel Flip is as clear in his recording as usual. Instrumental seems satisfactory but vocal needs clarity. Rating: **

SONG SUNG BLUE — Top 25346

Key: D Tempo: 132 Range: HD

Caller: Wally Cook LD

Synopsis: (Open & Ending) Head couples pass thru — separate around one — make a line — forward and back — star thru — everybody double pass thru — cloverleaf — new centers square thru three quarters — left allemande — come back and swing — promenade (Break) Circle left — left allemande — do sa do own — boys star left — curlique — boys run right — left allemande (Figure) Head ladies flutter wheel — same four curlique — walk and dodge — circle four — break make a line — curlique — coordinate — boys move up — wheel and deal — pass thru — swing corner — promenade.

Comment: Enough figure structure for Main-stream dancers. Nicely called by Wally. Instrumental is adequate. This is not the first release to this tune. Rating: **

PENNY ARCADE — Blue Star 2070

Key: B Flat Tempo: 128 Range: HD

Caller: Lem Smith LD

Synopsis: (Break) Circle left — walk around

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corner — see saw own — men star by right — left allemande corner — weave ring — swing — promenade (Figure) One and three promenade halfway — two and four right and left thru — pass the ocean — make a wave — ping pong circulate — center ladies trade — recycle — pass thru — left allemande — walk by own — swing right hand girl — promenade her home.

Comment: A melody line that callers will have to work on due to minor key adjustments. Figure offers a ping pong circulate with seemingly no problem. Music is adequate by the Blue Star Rhythmaires. Rating: *+

I'LL ALWAYS THANK YOU FOR THE SUNSHINE — Bee Sharp 111

Key: E Flat **Tempo:** 130 **Range:** HC
Caller: Bob Hester **LC**

Synopsis: (Break) Join hands circle — left allemande — swing at home — four ladies promenade one time around — box the gnat — right and left grand — do sa do — promenade (Figure) Head two promenade halfway — down middle — curlique — boys run — swing thru — boys run right — wheel and deal — face two-right and left thru — pass thru — trade by — swing — left allemande — promenade.

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Comment: A tune that has been recorded many times before. Instrumental is above average. As stated in many other reviews, records seem to sell better with different choreography and good music. Rating: **

WHEN YOU SAY LOVE — JoPat 201

Key: G Tempo 128 Range: HC

Caller: Joe Porritt LA

Synopsis: (Opener & Ending) Circle left — four men star right — corner left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads

square thru four hands — do sa do — make ocean wave — spin chain thru — girls circulate two places — turn thru — left allemande — walk by one — swing — promenade.

Comment: Good music and well produced. Average figure. Omission of cues on grand square of middle break was enjoyed. Overall a good release by this fairly new company. Duet did not seem to detract from calls.

Rating: **+

HELLO MEXICO — D & R 139

Key: A Tempo: 132 Range: HC Sharp

Caller: Ron Hunter LA



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Randy Dougherty Minn. July 9, 10, 11	Don Williamson Tenn. July 12, 13, 14	Dale Cassady Colo. July 16 — 21	Ralph Silvius Texas July 23, 24, 25 30, 31, 1	Renny Mann Utah July 26, 27, 28	Dick Waibel Calif. Aug. 2, 3, 4	Don Franklin Colo. Aug. 6, 7, 8
Al Horn Colo. Aug. 9, 10, 11	Lee Helsel Calif. Aug. 13, 14, 15	Garth Pierce Utah Aug. 16 — 18	Kim Hohnholt Wyo. Aug. 20 — 25	Cal Golden Ark. Aug. 29-Sept. 2 & Caller's College	Scott Smith Utah Aug. 27 - Sept. 2	Stan Burdick Ohio Sept. 3 — 8 Subscription Dance

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Synopsis: (Break) Circle left — left allemande — turn partner right — four ladies promenade — home do sa do — left allemande — promenade (Ending) Men star right — star promenade — girls roll back left allemande — weave ring — do sa do — promenade (Figure) Heads star thru — pass thru — do sa do — spin chain thru — girls circulate — boys run right — bend the line — slide thru — pass thru — trade by — swing corner — promenade.

Comment: A real Mexican sound and fine instrumental. Ron does above average job. Figure seems to flow well enough. This company seems to improve regularly. Callers will

purchase if they can handle the instrumental.
 Rating: **

BLUE MOON OF KENTUCKY — JoPat 101

Key: D **Tempo:** 132 **Range:** HB
Caller: Bob Vinyard **LA**

Synopsis: (Break) Allemande corner — turn partner right — four ladies promenade inside — home do sa do — allemande left — weave ring — do sa do — allemande left — promenade (Figure) Heads promenade halfway — lead right circle to line — right and left thru — turn quarter more — couples circulate — bend the line — slide thru — square thru three

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Marty Firstenburg



Marv K



S502 Get On Board My Wagon LO 201 Quando, Quando, Quando

Produced by Stu Taylor, P.O. Box 30007, Eugene, OR 97403

quarters — swing corner — promenade.

Comment: An old tune that has had its run of recordings but it still has dancer appeal. Slightly unusual move in choreography adds interest to figure. Good instrumental.

Rating: **

SOLITAIRE — Ranch House 207

Key: D & E **Tempo:** 130 **Range:** HC Sharp
Caller: Darryl McMillan **LC Sharp**

Synopsis: Complete call printed in Workshop.

Comment: Good choreographic effects in this release with fine music and melody. Can be called by many callers. Key change added to

record on last figure. Overall good release.

Rating: **+

SEMOLITA — Ranch House 303

Key: D **Tempo:** 135 **Range:** HD
Caller: Bill Terrell **LA**

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner by right — left allemande swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin chain thru — recycle — pass thru — swing corner — promenade.

Comment: A real up-tempo release that keeps

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More than 400 educators and square and round dance leaders attended the Bob Ruff Rhythmic Activities Workshops last December in Nebraska. Eleven workshops were scheduled in nine cities. The objectives were to give teachers a foundation for teaching square dancing, round dance mixers, and contemporary no-partner dances to all grade levels and to all abilities. Teachers of special education were given individual help for conducting these activities for students with special needs.

JoAnne Owens, State Director of Physical Education arranged the program with funds provided by a federal grant. She provided the transportation, attended all workshops, and was an inspiration to everyone. Local square and round dance leaders were represented at every workshop. Their active support helped teachers learn dances more quickly and give teachers an insight into the extent that callers and dancers will go to help the school program.

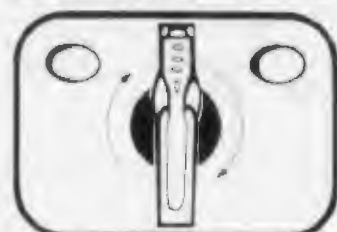
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By means of this paid advertisement I would like to express my thanks and appreciation to JoAnne Owens, to all teachers, college professors, and to all square and round dance leaders who attended these workshops.

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Square Dance Consultant for Schools

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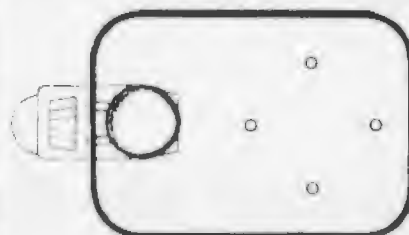
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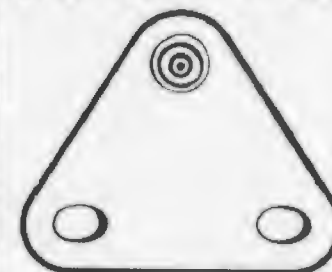
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Don Hadlock, 24813 Broadmore Ave., Hayward, CA 94544

the dancer moving. Good instrumental with nothing new in the dance figure. Strictly Mainstream with a tune callers can probably handle.
Rating: **

NIGHTTIME AND MY BABY — Ranch House 208

Key: F Tempo: 134 Range: HD
Caller: Darryl McMillan LC

Synopsis: (Break) Four ladies promenade — home box the gnat — swing — join hands circle left — left allemande — weave ring — do sa do own — promenade (Figure) Four ladies chain three quarters — head couples square

thru four hands — do sa do — spin chain thru — girls circulate two — turn thru — left allemande — promenade.

Comment: A good instrumental with nice production by Darryl. This dance moves and the figure is not difficult for the Mainstream dancers. Tune and rhythm gives the dancers that "want to dance" feeling. Rating: **

WASHINGTON LEE SWING — Blue Star 2072

Key: A & B Flat Tempo: 132 Range: HD
Caller: Dave Taylor LE Flat

Synopsis: Complete called printed in Workshop.
Comment: Although a revival of an old tune, this

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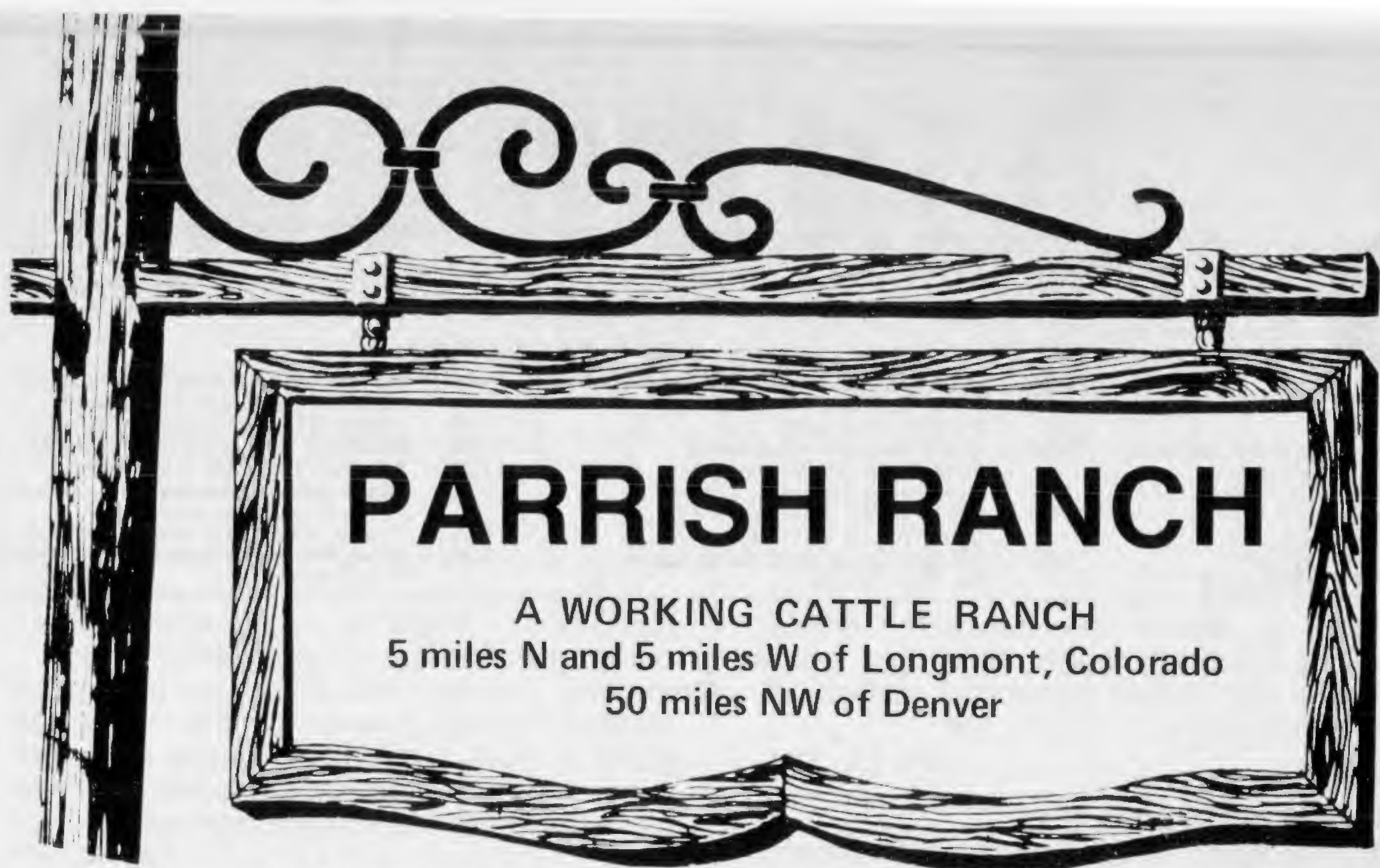
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seemed. to please the dancers. Comical words by Dave along with chase right figure can make this release successful. Callers will have no trouble with melody line.

Rating: **+

YES MA'AM — Chinook 016

Key: E Tempo: 132 Range: HC Sharp

Caller: Joe Saltel LC Sharp

Synopsis: (Break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade half-way lead right circle to line — right and left thru — pass the ocean — girls trade — recycle —

pass thru — trade by — left allemande — swing new partner — promenade.

Comment: This dances well enough and keeps the floor moving. A slowing of the record was found to more comfortable. Figure offers nothing unusual. Music is adequate and well played. The harmonica addition helps.

Rating: **

SWEET LOVE FEELINGS — D & R 136

Key: C Tempo: 130 Range: HC

Caller: Ron Russell LG

Synopsis: (Break) Sides face grand square — swing — allemande left — weave ring — do sa

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<p>CARIBBEAN CRUISE HOLIDAY *4 M/S Starward Port Antonio, Ocho Rios, Haiti, Nassau, Berry Islands 7 Days — Feb. 24-Mar. 3 From: Detroit Jet to Miami & Ship With: George & Lorna Layman Ernie & Joan Carviel</p>	<p>ORIENT *5 Philippines, Malaysia, Thailand, China 22 Days — Feb. 25-Mar. 18 From: San Francisco, CA With: Al & Bea Brundage</p>	<p>CARIBBEAN & SOUTH AMERICA CRUISE *6 World Renaissance Port Antonio, Cristobal, Cartagena, Caracas, Aruba 11 Days — Mar. 26-Apr. 6 From: Any major U.S. city jet to Miami With: Jerry & Sherry Haag Ray & Bea Dowdy</p>
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do — promenade (Figure) Heads square thru four hands — right hand star — heads star left in middle — same two do sa do — swing thru — boys trade — turn thru — left allemande — promenade.

Comment: A very modern sound which makes you wonder if it is square dancing. At least it is different enough with background vocalists to be conversational. Nothing unusual in the figure. Callers will have problems in determining when to call grand square. This reviewer has mixed feelings on this release. Only the dancers can determine its popularity.

Rating: *+

DON'T GET LUCKY ALL THE TIME — Bronc 78103

Key: E Tempo: 128 Range: HA
 Caller: Bill Cash LC Sharp

Synopsis: (Break) Allemande left — do sa do own — left allemande — weave ring — do sa do — left allemande — promenade (Figure) Head two couples square thru four hands — do sa do — make a wave — recycle — right and left thru — flutter wheel — dive thru — square thru three quarters — swing corner — promenade.

Comment: Instrumental has nice rhythm and melody line. Would be easy enough to call.



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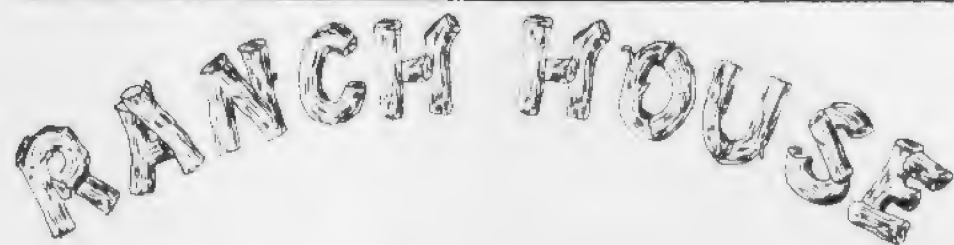
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New Releases

RH 209 If This Is Just a Game by Darryl McMillan
 RH 304 Sweet Fantasy by Bill Terrell
 RH 503 Back On My Mind by Tony Oxendine

Produced by

Ranch House Records—P.O. Box 880, Lynn Haven, Fla. 32444, Phone (904) 265-2050

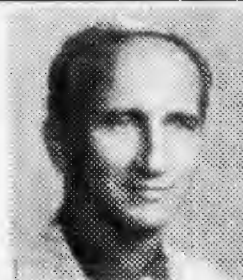
Distributed by Corsair-Continental Corp.

Figure is average which could be used at club dance. Nice introductory into square dance recording field. A lead without music once may surprise caller. Rating: ★+

BOOGIE GRASS BAND — Rhythm 121
Key: B Tempo: 130 Range: HD
Caller: Wade Driver LB
Synopsis: Complete call printed in Workshop.
Comment: A real Bluegrass sound and good listening music as well. Callers will have to make an effort at first to determine when to start the vocal portion. Some callers can handle; others will falter. Figure very average. Rating: ★★

BUBBLES — Top 25345
Key: G Tempo: 128 Range: HB
Caller: Hayes Herschler LC
Synopsis: (Break) Sides face grand square — reverse — four girls chain — chain back — promenade (Figure) Allemande left alamo style — right to partner — balance — swing thru — turn by right — turn by left — balance — swing thru again — box the gnat — wrong way grand — meet same girl box gnat — pull by — swing next — promenade.
Comment: A re-issue of another former Top release. Word metering is in need of re-work, especially on grand chain and back. This record seems to be more cued for dancers allowing time for singing if dancers care to on breaks. Good top music. Average choreography. Rating: ★+

LOOKOUT MOUNTAIN — Melody 107
Key: C Tempo: 128 Range: HD
Caller: Jerry Biggerstaff LC
Synopsis: (Break) Circle left — allemande left — do sa do own — men star left — turn thru at home — left allemande — swing — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run



Darryl McMillan



Bill Terrell



Tony Oxendine

Recent Releases

RH 207 Solitaire by Darryl McMillan
 RH 208 Night Time and My Baby by Darryl McMillan
 RH 303 Semolita by Bill Terrell

right — bend the line — right and left thru — flutter wheel full around — slide thru — swing corner — promenade.

Comment: Good music with saxophone lead at times. Figure is adequate but this reviewer would like to see callers work on choreography that would be different instead of same figures being used over and over. Rhythmically speaking this offers a "rock" feeling.

Rating: **

NOTE: The large number of records released in the last few months has made it necessary to delay the write-ups on some of them.

HOEDOWNS

CINDY — Blue Star 2073

Key: G

Tempo: 130

Music: Bayou Ramblers — Guitar, Drums, Bass and Piano

SUGARFOOT RAG — Flip side to Cindy

Key: A

Tempo: 130

Music: Bayou Ramblers — Guitar, Drums, Bass and Piano

Comment: There is always a need of hoedowns for the caller's record case and here are two that can be added. Callers will have to re-

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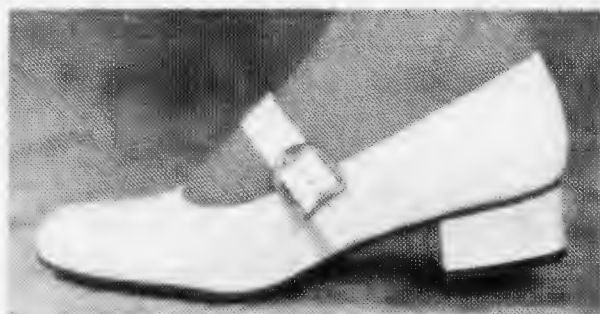


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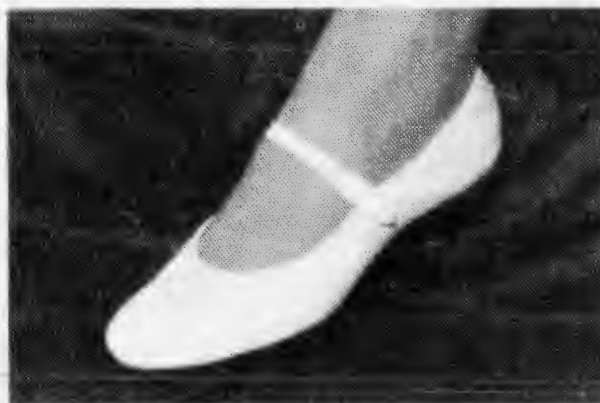
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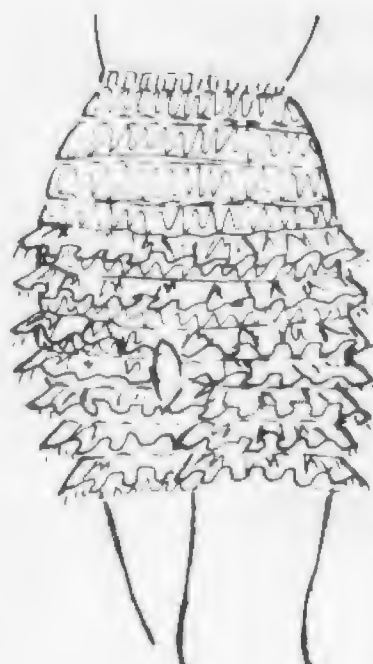
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member not to follow exact melody line. Good beat on both releases. Sugarfoot will cause more problems than Cindy. Rating: **

RATTLER — Blue Star 2074

Key: A **Tempo: 132**
Music: Blue Star Band — Fiddle, Guitar, Bass and Banjo.

BISCUIT JAWS — Flip side to Rattler

Key: G **Tempo: 132**
Music: Blue Star Band — Fiddle, Guitar, Bass and Banjo
Comment: Two very traditional hoedowns with

the old Blue Star feel. Most callers new in the field can adapt to these two hoedowns with a steady beat. Intros are slightly higher in volume and some adjustment may be needed according to caller's likes. Rating: **+

FLIP HOEDOWN

SOUTHERN BANJO — USA 515

Key: G **Tempo: 128**
Caller: Nelson Watkins
Comment: Although similar in instrumentation to other releases on USA, still a good hoedown. Only one side available for callers and one

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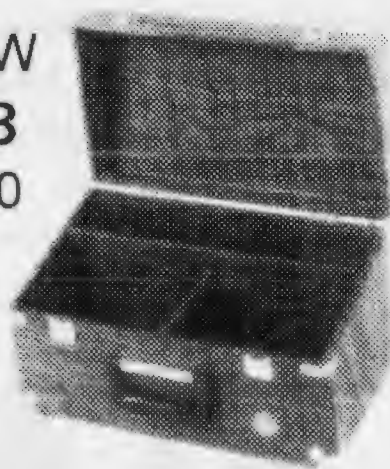
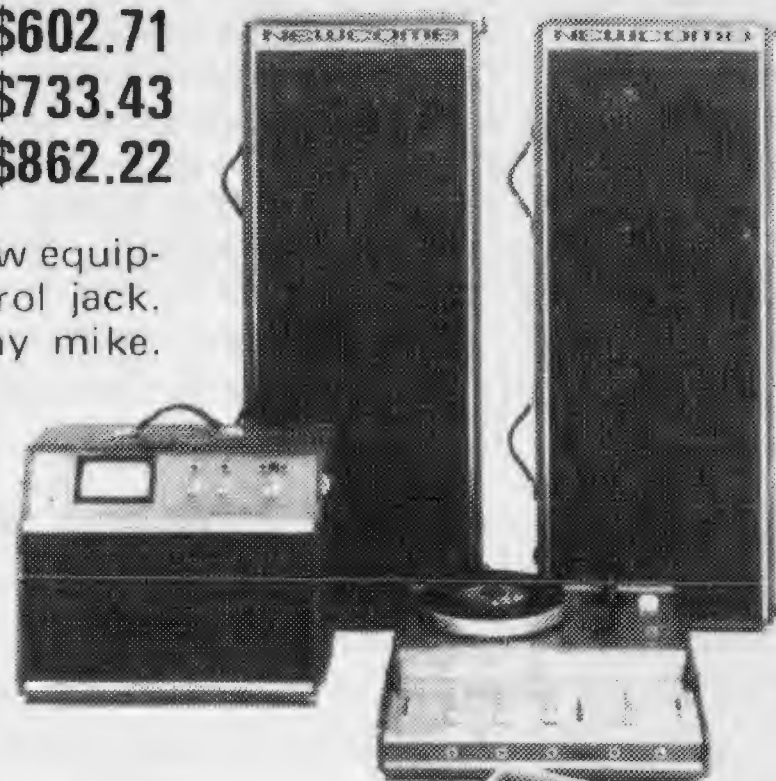
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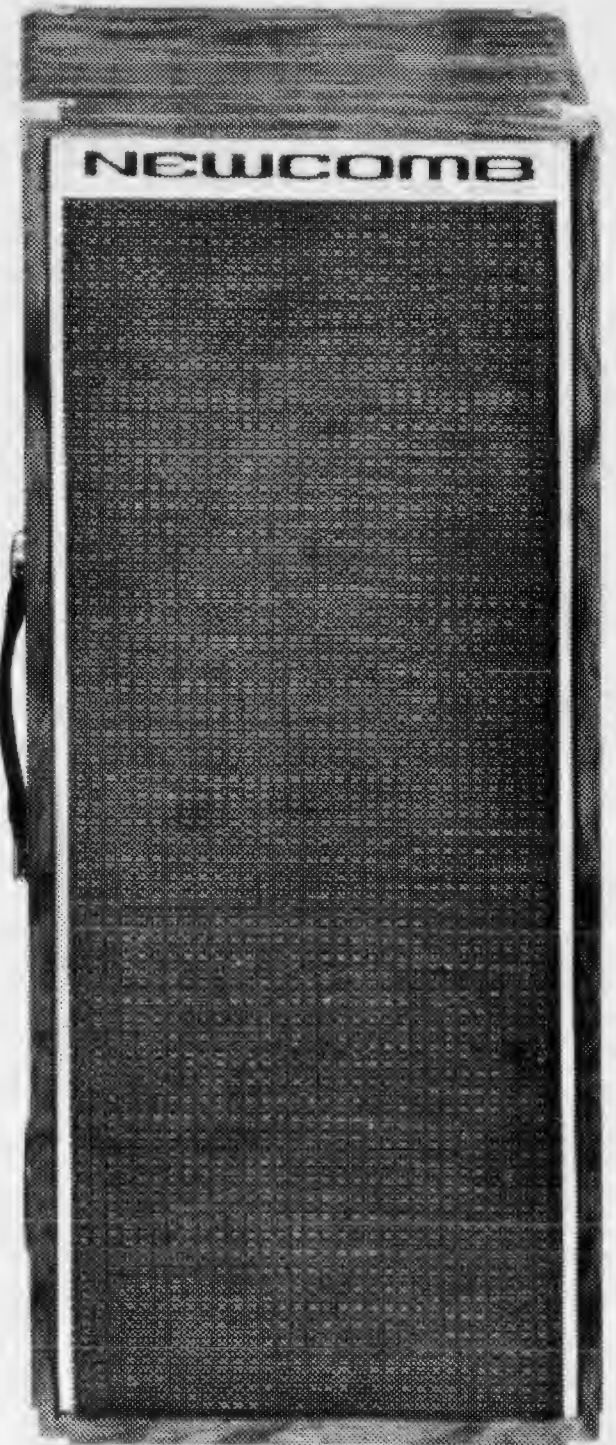
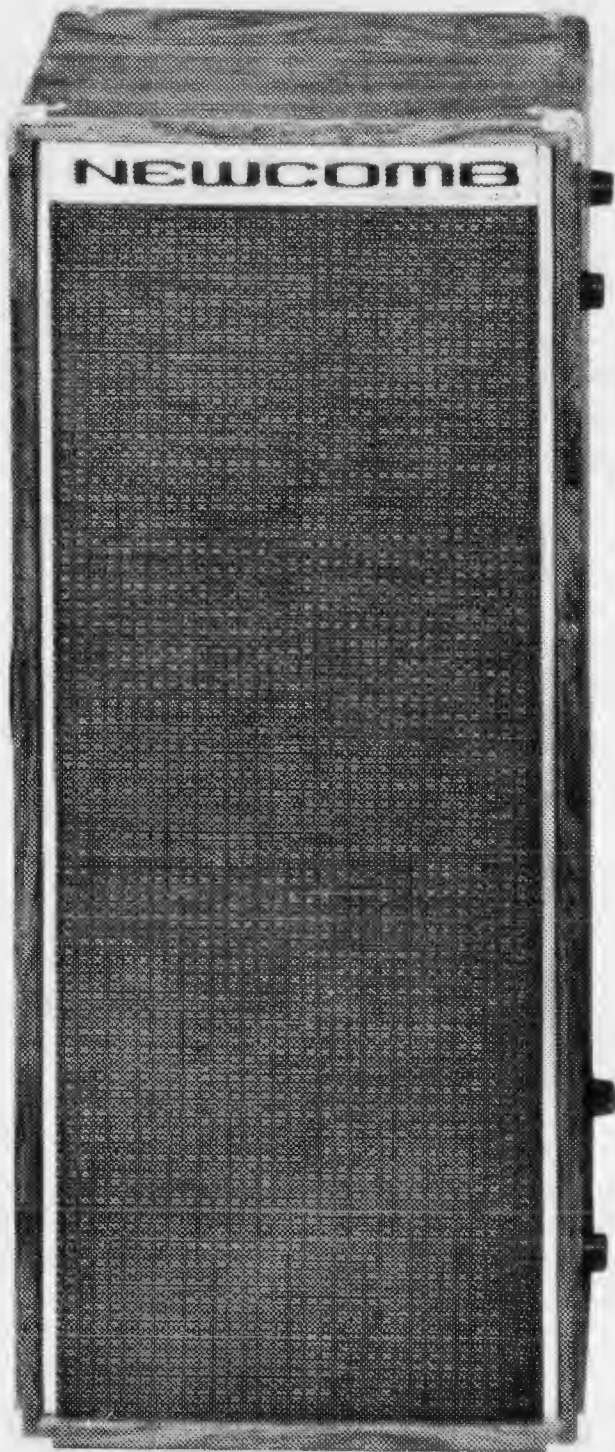
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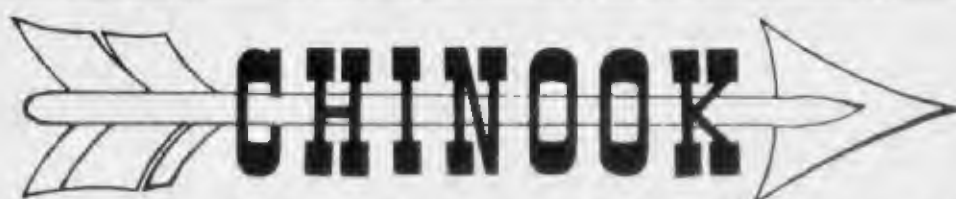
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DEADLINES

We hope you remembered to get the information on your Big Event in to us in time to meet the deadline of January 1st. If your affair is not listed in the March issue, you'll know it is because we received it too late to include it. All copy deadlines are 2 months (60 days) prior to date of issue. We appreciate receiving news items, dates, etc., and dislike disappointing anyone. So please keep the deadline date in mind and keep the information coming.



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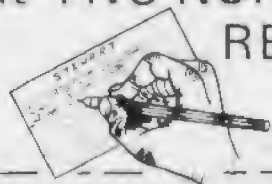
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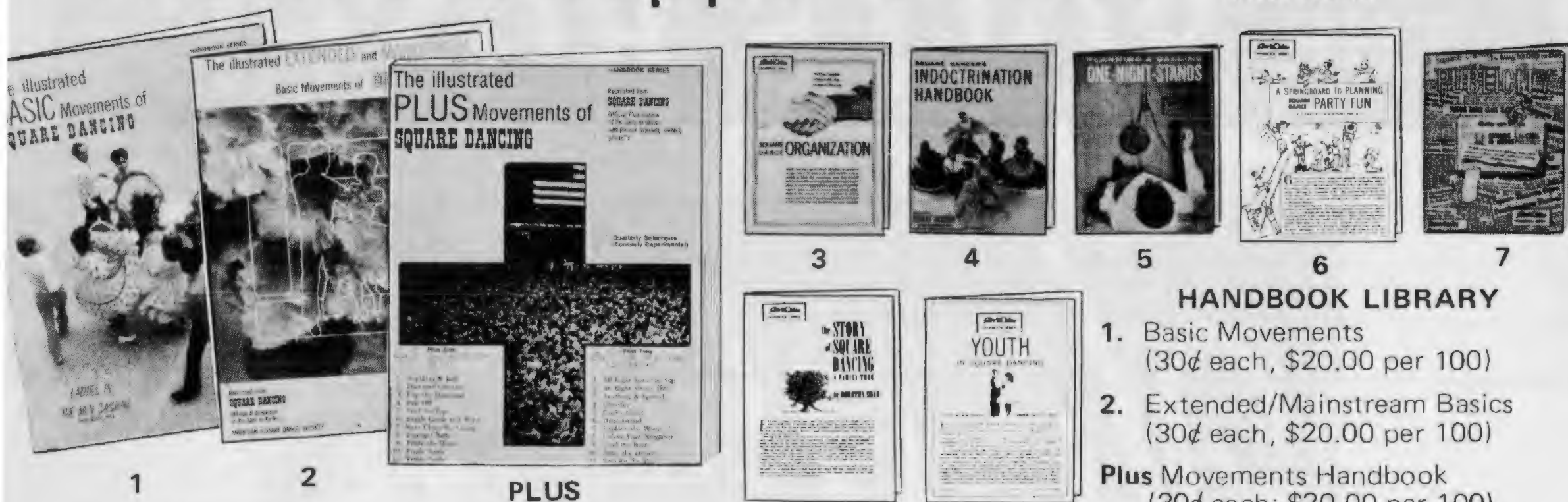
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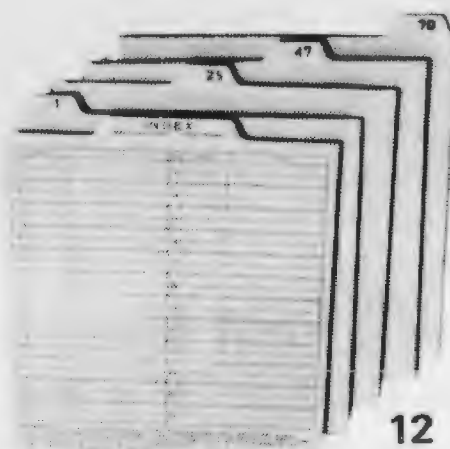
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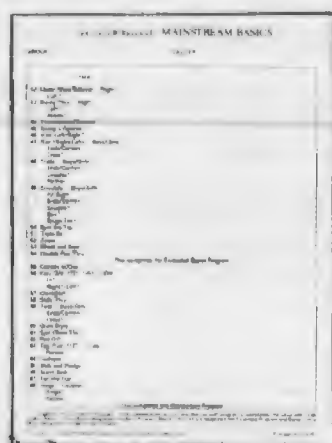
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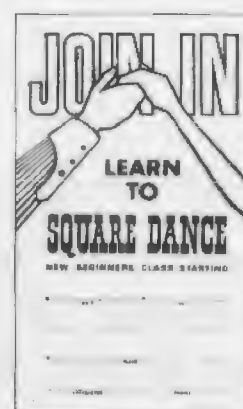
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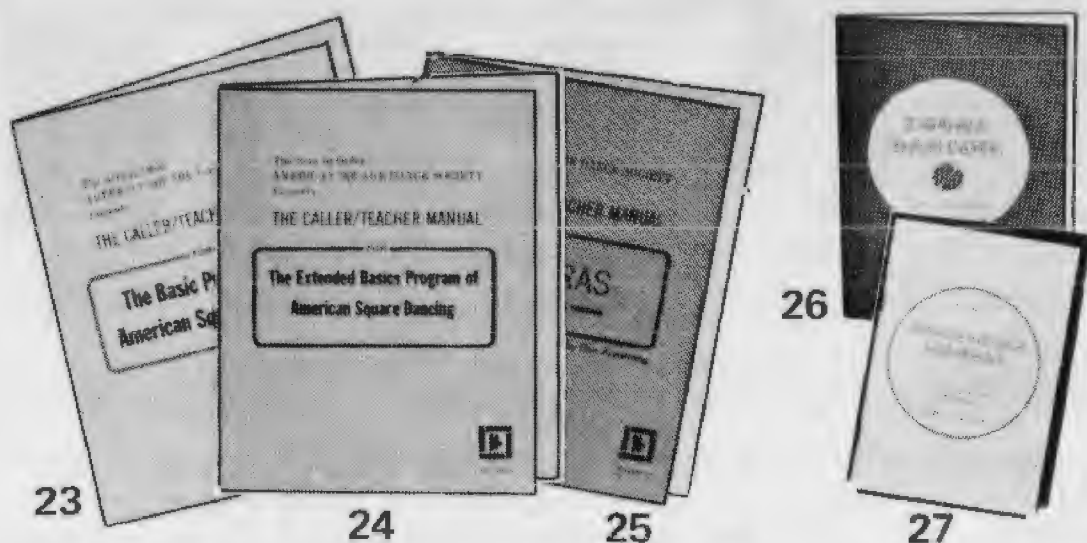


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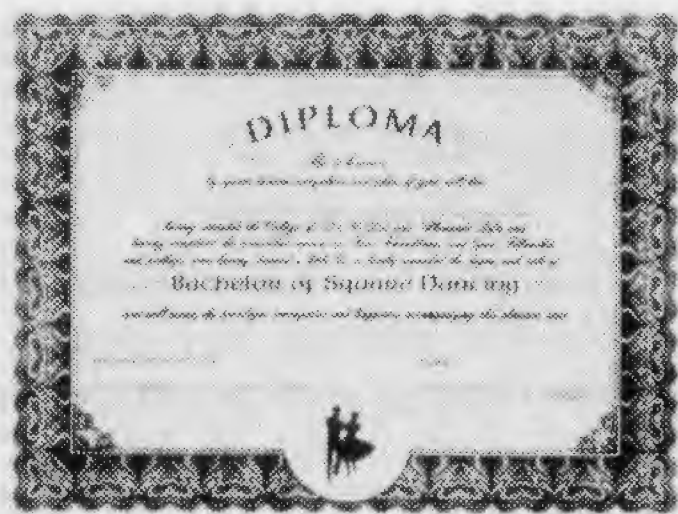


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Feb. 2-4 — Winter Holiday, Turkey Run State Park, Marshall, Indiana

Feb. 2-4 — 30th Anniversary Jamboree, Community Center, Oceanside, California

Feb. 9-10 — Winter German R/D Festival, Eugene Woods Community Center, W. Memphis, Arkansas

Feb. 9-10 — Mardi Gras S/D Festival, Biloxi-Sheraton, Biloxi, Mississippi

Feb. 9-11 — D/J Caper, Balmoral Woods Inn, Crete, Illinois

Feb. 10 — Sweetheart Ball, High School, Loveland, Colorado

Feb. 16-17 — Winter Carnival, Exhibition Hall, Jekyll Island, Georgia

Feb. 16-18 — Holiday Weekend, Holiday Inn, Rochester, Minnesota

Feb. 16-18 — Dagnay Lodge Festival, Dagnay State Park, Arkadelphia, Arkansas

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8-Downingtown, Penn.
9,10-Scotia, N.Y.
11-Callers Seminar &
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12-Plattsburgh, N.Y.
12,14-Callers Seminar
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16-Erie, Penn.
17-Adrian, Mich.

20-Arkadelphia, Ark.
23-25-Advance Square Dance
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25-30-Callers College
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30-Burr Oak Lake Lodge
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31-Troy, Ohio

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ter, Lakeland, Florida
Feb. 23-24 — Sweetheart Dance, St. Patricks
Cathedral, Charlotte, North Carolina
Mar. 1 — Trail-In Dance, VFW Club, Mo-

bile, Alabama
Mar. 2 — 2nd Anniversary Dance, City Hall
Annex, Clearwater, Florida
Mar. 2-3 — 6th Annual Spring Fling, Arena,
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Mar. 2-3 — 26th Azalea Trail Festival, Munic-
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Mar. 2-4 — Coffey's College, Western Hills
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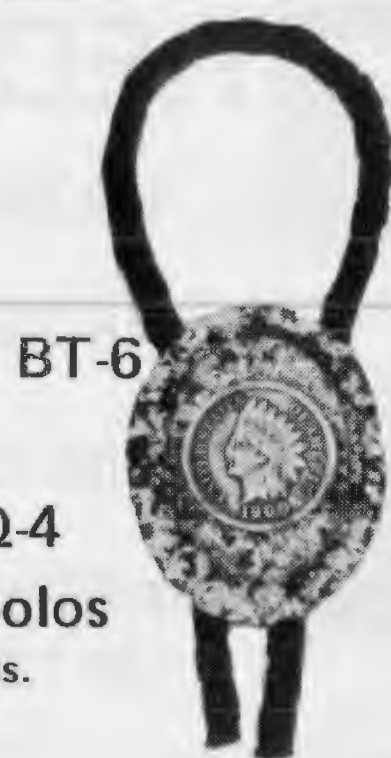
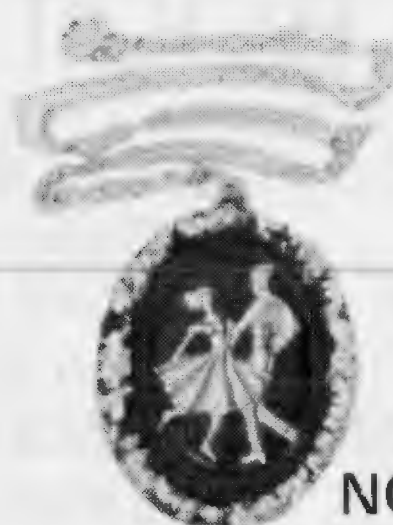
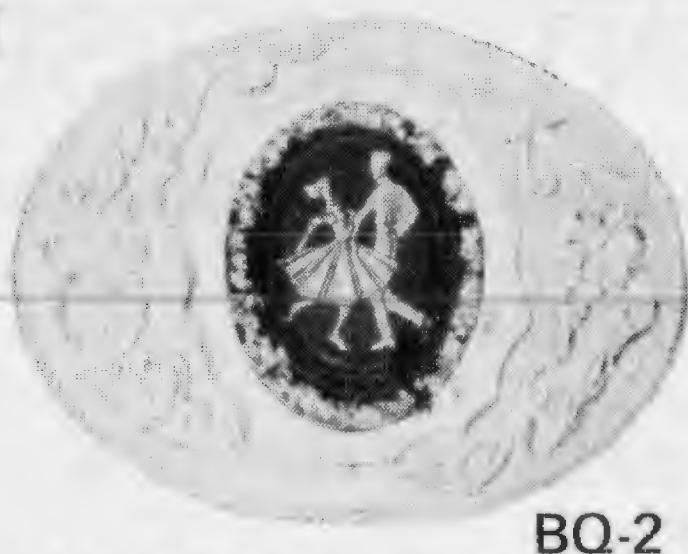
Mar. 23 — Fun 'N Sun Festival, Jr. College
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Mar. 23-25 — Fun Weekend, Turkey Run
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Mar. 30-31 — South of the Border Festival,
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